

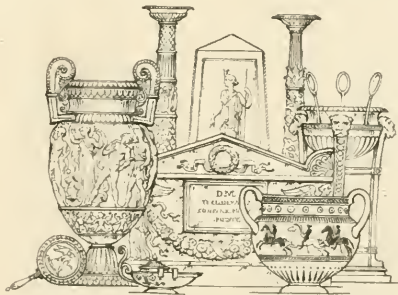


John Hill.

Adrian
M.

A
COLLECTION OF ANTIQUE
VASES, ALTARS, PATERÆ,
TRIPODS, CANDELABRA
SARCOPHAGI,
&c.

FROM VARIOUS MUSEUMS AND COLLECTIONS,
ENGRAVED ON 170 PLATES,
BY
HENRY MOSES.



WITH HISTORICAL ESSAYS.

P R E F A C E.

THE study of the unrivalled works of the ancients is essential to the establishment of good taste and correct judgment, and has laid the foundation of those excellencies which have given celebrity to all the distinguished artists of modern times. Many of the most admirable productions of antiquity are, however, inaccessible to students, whose limited income will not allow of their travelling to see them; and correct representations of them are only preserved in volumes of enormous expense, or great scarcity. I therefore conceived that I should perform an acceptable service to the lovers and professors of the Arts, if I were to

select from various Museums, Collections, and Cabinets, and to engrave in a manner the least expensive, such of the most esteemed monuments of ancient times, as would tend to improve the judgment, and refine the taste of the Student.

These considerations, and the success which has attended a few productions of the kind, which have lately appeared in this country,* have induced me to venture on the present publication.

* "Tatham's Etchings of Ancient Ornamental Architecture, drawn from the Originals at Rome,"—selected with taste and judgment, and etched with great freedom and skill.

"The Vases from the Hamilton Collection,"—drawn and engraved by that ingenious artist, the late Mr. Kirk.

"The Costume of the Ancients," from original drawings by Thomas Hope, Esq.

"A Disquisition upon Etruscan Vases; displaying their probable Connexion with the Shows at Eleusis and the Chinese Feast of Lanterns; with Explanations of a few of the principal Allegories depicted on them, by Mr. James Christie."—A scarce and valuable work.

Most of the subjects are selected from authentic collections, both public and private, to which I could gain access; and others are copied from valuable pieces on the Continent.

When the work was first commenced it was intended to consist of plates only; but in the course of the publication (as it was rewarded by a favourable reception from the public) it was suggested, that these should be accompanied by some remarks and explanations concerning the nature and use of the Antiquities represented. This hint has been regarded; and I trust the illustrations will be found calculated to afford both amusement and instruction.

The Plates numbered 103, and the eighteen following, may not at first appear connected with the principal object of the work: yet as they represent some of the vast and superb sepulchral chambers in which Vases, Cinerary

Urns, and Sarcophagi were deposited, and are taken from Bartoli and other celebrated authorities, it is hoped they will be considered as an useful addition.

It is with pleasure and gratitude I acknowledge my obligations to the several gentlemen and artists of eminence, who have by their communications greatly contributed to increase the value of this Publication.

HENRY MOSES.

LONDON, M.DCCC.XIV.

C O N T E N T S.

AN ESSAY ON VASES. Page 1.

Head-piece—From Bartoli's Admiranda.

Tail-piece—From Tischbein's Ancient Vases.

PLATE.

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2. From a Vase in the possession of Mr. George Cooke.
3. From a Vase in the possession of ——— Dodwell, Esq. at Rome.
4. From a very ancient Vase in the British Museum.
5. From a Vase in the collection of T. Hope, Esq.
6. From a very ancient Vase in the British Museum.
7. Fictile Vases in the British Museum.
8. Fictile Vases in the British Museum.
9. From a Vase in the British Museum.
10. From a Vase in the British Museum.
11. Vases from Sir. W. Hamilton's collection.
12. From a Vase in the possession of C. H. Tatham, Esq.
13. From a Vase in the British Museum.
14. From a Vase in the British Museum.
15. From a Vase in Sir W. Hamilton's collection.
16. A Vase in the possession of Thomas Hope, Esq.
17. From a Vase in the British Museum.
18. From a Vase in the British Museum.
19. From a Vase in the Antichita Siciliane.
20. From a Vase in the British Museum.
21. From a Vase in the British Museum.
22. From a Vase in the collection of Thomas Hope, Esq.
23. From a Vase in the possession of J. Soane, Esq.
24. From a Vase in the collection of Thomas Hope, Esq.
25. From a Vase in the British Museum.
26. A Vase from the Galerie Mythologique.

PLATE.

27. From a Vase in the British Museum.
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29. From a Vase in the collection of Thomas Hope, Esq.
30. An antique Vase from Piranesi.
31. A Vase from Piranesi.
32. From a cast of a Vase in my possession.
33. From a Vase in the possession of T. Hope, Esq.
34. A Vase from Piranesi.
35. A Vase in the possession of the Duke of Bedford.
36. A Vase from the Cavaceppi Collection.
37. A grand antique Bacchanalian Vase in the possession of the
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38. A Vase in the Musée Napoleon.
39. From a Vase in a private collection at Rome.
40. From a cast of a Vase in my possession.
41. A Vase from Roccheggiani's Monumenti Antichi.
42. An antique Vase from Piranesi.
43. From a Vase in the collection at Naples.
44. From a cast of a Vase in my possession.
45. From a cast of a Vase in my possession.
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Head-piece—From a bas-relief at Rome.

Tail-piece—From the Arch of Constantine.

51. An altar from the Museo Pio Clementino.
52. An Altar from the Antiquitates sacræ et civiles Romanorum
explicatæ.
53. From an Altar at Rome.
54. From an antique Altar at Rome.
55. An Altar from the Libreria di San Marco.
56. An Altar from the Libreria di San Marco.

PLATE.

57. An Altar from the Musée Napoleon.
 58. An Altar from Cavaceppi.
 59. An Altar from Winckelmann's Monumenti Antichi inediti.
 60. An Altar from the Libreria di San Marco.
 61. An Etruscan Altar from Roecheggiani's Monumenti Antichi.
 62. From an Altar in the Borghese Collection.
 63. An Altar from Bartoli's Admiranda Romanorum Antiquitatum.

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Tail-piece—From ditto.

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 65. A Patera from the Museum Romanum of De la Chausse.
 66. From a very ancient bronze Patera in the British Museum.
 67. A bronze Patera in the possession of Charles Townley, Esq.
 68. From a bronze Patera in the possession of the Bishop of Winchester.
 69. A Patera from the Museum Romanum of De la Chausse.
 70. From a Patera in the British Museum.
 71. From a Patera in the British Museum.
 72. A Patera from Millin's Peintures et Vases Antiques.

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 74. A Tripod from Roecheggiani's Monumenti Antichi.
 75. A Tripod from the Museum Worsleyanum.
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 77. A Tripod in the Musée Napoleon.

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 79. A Lamp from Bartoli's Antiche Lucerne.
 80. Lamps from Bartoli's Antiche Lucerne.

PLATE.

81. A Lamp from Bartoli's Antiche Lucerne.
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Tail-piece—From Tischbein's Ancient Vases.

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 86. Candelabra in the Musée Napoleon.
 87. A Candelabrum in the possession of T. Hope, Esq.
 88. A Candelabrum from the Musée Napoleon.
 89. An antique Candelabrum at Rome.
 90. A Candelabrum from Piranesi.
 91. A grand antique Candelabrum from Piranesi.
 92. A Candelabrum from Piranesi.
 93. A Candelabrum from Piranesi.

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Head-piece—From Bartoli's Admiranda.

Tail-piece—From Tischbein's Ancient Vases.

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 97. A sepulchral Cippus from Piranesi.
 98. A sepulchral Cippus from Piranesi.
 99. A Cippus from the Antiquitates sacræ et civiles Romanorum explicatæ.
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PLATE.

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Tail-piece—From Bartoli's Admiranda.
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104. Discovery of a Tomb, from Sir William Hamilton.
105. The Mausoleum of Hadrian.
106. The Mausoleum of Hadrian in its perfect state, as described
by Procopius and other authors.
107. Section of the Mausoleum of Hadrian, from Bartoli.
108. The Tomb of Caius Cestius, with the Gate of St. Paul.
109. Section of the Tomb of Caius Cestius.
110. The Tomb of Cecilia Metella, commonly called Capo di Bovi.
111. Section of the Tomb of Cecilia Metella.
112. Section of the Tomb of Alexander Severus and Julia Mammea.
commonly called Monte del Grano.
113. A sepulchral Chamber of the Family of Livia.
114. A sepulchral Chamber near the Gate of St. Sebastian at
Rome.
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115. The Tomb of P. Vibius Marianus.
116. View of a Tomb near San Vito.
117. Section of a Tomb near San Vito.
118. Interior of a Sepulchral Chamber near San Vito.
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121. Antique cinerary Urn at Castle Howard.
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123. A cinerary Urn from Bartoli's Antichi Sepolcri.
124. An Etruscan cinerary Urn from Bartoli's Antichi Sepolcri.
125. An Etruscan cinerary Urn from Bartoli's Antichi Sepolcri.
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128. A Sarcophagus in the Church of St. Constance at Rome.

PLATE.

129. A Sarcophagus from the Museo Pio Clementino
130. A Sarcophagus from the Museo Pio Clementino.
131. From the front of a Sarcophagus in the British Museum.
132. A Sarcophagus from the Musée Napoleon.
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135. A Sarcophagus in the Musée Napoleon.
136. The ends of the same Sarcophagus.
137. A Sarcophagus from the Museo Pio Clementino.
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139. A Sarcophagus from the Museum Capitolinum.
140. A Sarcophagus from the Galerie Mythologique.
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144. An antique Sun Dial from Carlo Antonini.
145. A domestic Fountain from Roccheggiani's Monumenti Antichi.
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148. From Millin's Galerie Mythologique.
149. From Millin's Galerie Mythologique.
150. From Millin's Galerie Mythologique.



V A S E S.

FEW remains of antiquity have excited more interest than vases. The variety and the elegance of their forms, the singularity of the designs, the beauty of the compositions with which they are adorned, and the important instruction which the subjects of these pictures convey, have conspired to render them peculiarly attractive. By attentively studying the stories they record, the scholar has been enabled to throw much light upon the mythology, the history, the manners and customs of the ancients; the artist has derived high improvement from copying their beautiful designs; and even the manufacturer, in the imitation of their forms,

has materially improved the shapes of many of those vessels and utensils which administer to the comforts or the elegancies of life.

The earliest vases were made of clay hardened by fire. These, probably, were rude in form, and void of ornaments; but as luxury and refinement increased they were executed with greater elegance, and were made of more costly materials; viz. of marble*, ivory, glass or a vitrified paste†, precious stones, bronze, silver, and gold. Those vases made of the precious metals were not always esteemed the most expensive. Vases made of clay, if they were remarkable for exquisite workmanship, of Corinthian brass, or of some uncommon mineral, as were probably those called Myrrhine vases‡, were most sought after, and brought the largest prices.

Upon the earthen vases the figures are generally of a reddish colour, sometimes relieved by white, upon a dark or black ground §; but in some of the oldest Greek vases the figures themselves are black, and the ground yellowish red ||. There have been many theories and opinions with respect to the mode in which the vases were coloured, and the figures drawn. The following, by Mons. D'Hancarville ¶, seems to be the most probable, and is founded upon the examination of various

* Vide Plate 28 to 46.

† Plin. Hist. Nat. lib. xxxv.

|| Vide Plate 1 to 8.

¶ Recueil d'Antiq. Etrusques, Grecques et Romaines, tom. ii. ch. ii. § 1.

† Vide Plate 50.

§ Vide Plate 8 to 27.

specimens. The earth of which the vases were made was extremely light and porous, and of a light yellowish red colour. When made and dried, but probably previously to undergoing the action of the fire, some instrument rather hard, and capable of containing a portion of black liquid pigment, of a certain consistency, was employed by the artist in drawing the outline of the figures and composition. The reason for supposing that the instrument was pointed and hard, and the pigment rather thick, is, that upon a careful examination of some vases, a sort of sulcus or furrow is observable in the centre of the line which is made by the pressure of the instrument, and which the thickness of the pigment did not fill up; or perhaps the vase itself was so porous as to absorb the moisture of the paint almost immediately. The artist then, probably with a brush, laid on a coat of the black close to the outline, of a certain width, and some inferior person filled up the other parts. The reason for supposing that this plan was pursued is, that upon accurately examining the vases, there is almost always observed to be a thicker coat of the black paint close to the outline, from one eighth to a quarter of an inch wider than in the other parts, showing that it had, at the edge of this first black, been twice laid over. And that this part was done by the same artist who drew the outline is probable, because in some instances he has departed from the original line, particularly in parts of draperies, sometimes painting over the first outline, and sometimes

leaving a part of the vases still more uncovered ; and where this is observable, it generally improves the original lines. They were then done over perhaps with a sort of varnish of a reddish tint not highly polished, and baked.

The earthen vases have been thought to have been Etruscan by all the writers who have described them previous to the time of Winkelman. But this learned antiquary* has clearly proved that Etruria has but a limited claim to the honour of their production : for the greatest number of them have been found not only in various parts of Italy, but also in Sicily, and amidst the ruins of different cities of Greece. Since, therefore, they are not peculiar to Etruria, Winkelman, Boettiger, and Millin have denominated them rather Grecian† than Etruscan vases ; and the following circumstances confirm the propriety of this appellation : the subjects which ornament them are all taken not only from the fabulous but from the real history of Greece ; the manners they illustrate are, with little exception, Grecian : and the inscriptions which have been found upon them are universally in the ancient Greek characters. By what has been said it is not meant to assert that none of these elegant works of art were fabricated in Etruria ; for it is well known that Grecian artists settled early in Campania, and on the borders of the Adriatic ; and that the

* Winkelman, *Hist. de l'Art*, liv. iii. c. iii. § 15.

† Millin, *Peintures de Vases Antiques*. *Introd.* § vii.

Grecian colonies who established themselves in these places cultivated the fine arts to a very high degree, and that they made a greater progress in these new colonies than in Greece itself. If, then, any of these vases were made by the Etruscans, they must at least have acknowledged the Greeks as their masters. Objections have been made to their being called Grecian vases, because they are found also in other countries than Greece. M. Visconti has suggested the name of Græco-Italic or Italo-Greek. Mons. Lanzi has proposed that the vases which have been discovered at Nola, at Capua, at Naples, and at Pæstum, should be called Campanian; and those which have been discovered in Sicily or at Athens, &c. Sicilian, Athenian, &c. M. Millin has proposed that they should be denominated painted Campanian, or Sicilian, or Athenian vases, according to the country in which they were found; and this appears to be an appropriate and definite name, as it not only declares the name of the country in which they were discovered, but further distinguishes them from vases made of other materials than baked clay.*

Vases differ exceedingly in their forms, which are universally full of grace. They vary too from each other in the number, in the position, and in the shape of the handles, which are in general two, never exceed three, and are sometimes only one. The devices of the

* Millin, *Peintures de Vases Antiques*. Introd. § viii.

handles are often taken from the figure of a serpent, a branch of a tree, a swan's neck, the head of a faun, a satyr, or a ram, &c. as the fancy of the artist suggests, or according to the purposes to which the vase is intended to be applied.

The paintings or sculptured designs upon the exterior surface of vases are deserving of the most particular regard. Where the subjects are mythological they convey much important information relating to the history of the gods, and to the rites and ceremonies used in their worship, particularly those observed in the sacred and solemn mysteries of the Greeks, and in the frantic orgies of Bacchus. They commemorate also the fabled achievements of the heroic ages, the labours of Hercules, the adventures of Theseus, the valorous acts of the Amazons, and the renowned events of the Trojan history. In the multiplicity of designs which these and numberless other subjects have suggested to the fancy of the artist, there is detailed a vast variety of particulars relative to the history, the dresses, and the customs of the Greeks, which, but for these precious monuments, would have been entirely without a record. These designs as they exist upon vases are not always original. They were often copied from pictures of the most celebrated antiquity. Subjects taken from religious or civil history do not universally ornament the antique vases. They are not unfrequently, more particularly the vases of marble, adorned with

single heads, masks, wreaths, borders of flowers, arabesque patterns, and various fanciful designs. Whatever these subjects may be, they were for the most part selected with a reference to the purpose for which the vase was designed. Those which were set apart for sacred use were adorned with designs bearing an allusion to the mythological history, or the religious ceremonies of the deity in whose worship they were to be employed. If intended as prizes to the victors in the public games, they contained allegorical representations of virtues which the gymnastic youth ought to be emulous to imitate, or actions which they should studiously avoid. If designed for funereal purposes, subjects were chosen which were illustrative of the history of the deceased, or adapted to the mournful ceremonies of the tomb.

On the painted vases inscriptions* are often found which announce the names of the persons thereon represented; and these are in many instances deserving of particular notice, as they record names mentioned by none of the ancient authors whose works have been preserved to our own times. Sometimes the inscription only commemorates the name of the artist who made or painted the vase, and sometimes it contains a moral sentiment, or an affectionate remembrance of some departed friend to whose memory the vase was consecrated. An instance of this latter kind occurs in

* Vide plates 5, 6,

a vase in the British Museum, on the bottom of which was traced with a pointed instrument, before the clay was baked, an inscription to the following purport: *My dear Phile, adieu. This vase to be placed in the second sepulchre.*

To state fully the various purposes to which vases were applied, or to ascertain the particular uses of such of them as have come down to our own times, would be a vain attempt. From what may be collected from the works of the Greek and Roman writers, and from the representations of their uses, as far as they are recorded upon the sculptured or painted remains of antiquity, it appears that they were employed in holding the lustral water used in the various purifications of the ancients, in receiving the blood of the victim to be sacrificed, or in containing the consecrated wine which was to bedew his devoted head. They served also for the presentation of the first products of the harvest, of the fruits of the vine, of the flowers, &c. which the grateful worshipper offered to the gods. A number of votive vases were to be seen in the latriaries or domestic chapels, where the images of their gods being very small, the vases consecrated to them were proportionably minute. They were used in the celebration of the Eleusinian and other mysteries, were carried in the public processions,* were given as rewards in the gymnastic exercises, were customary presents to a

* Vide Vignette II.

friend or a new-married couple, or to a youth upon his assuming the toga virilis. They were used for various purposes in the public and private baths,* in domestic entertainments. The larger vases were placed for splendour in the spacious halls of the Romans, or as ornaments in their gardens, where they frequently contained shrubs and flowers. The largest portion of the vases which have escaped the devastations of time have been discovered in the sepulchral chambers of the ancients. In some instances they have been found with human ashes in them; but most frequently they have been found empty, placed upon the floor, arranged round an unburnt skeleton, or hanging upon nails of iron or bronze attached to the side of the walls.† In this state they are supposed to have held the provisions and the offerings which it was customary to present to the dead.

Of the sepulchral vases, the most celebrated is that known by the name of the *Portland vase*. The tomb which contained the sarcophagus wherein this exquisite production of art was deposited, was discovered about the latter end of the sixteenth century in the Monte del Grano, which is at the distance of near three miles from Rome, on the Frascati road. This elegant vase was long preserved in the Barberini palace at Rome, and called the *Barberini vase*. It came into the hands of Mr. Byres, who parted with it to Sir

* Vide Vignette II.

† Vide Vignette XVII.

William Hamilton, who sold it to the late Duchess of Portland, and in consequence of its becoming the property of that family it has obtained the name of the *Portland vase*. By the generous indulgence of the present Duke of Portland it is at present deposited in the British Museum. The dimensions of the vase are nine inches and three quarters in height, and twenty-one inches and three quarters in circumference. Its substance is semi-transparent, and is two bodies of vitrified paste, or glass of different colours, so closely united together as to make two distinct strata, like a cameo. The upper stratum, a beautiful white, serves for the figures, which are in relief; and the under one, a dark blue, forms the ground. The whole is wrought with a lathe, after the manner of a cameo, and exhibits, along with the design and workmanship of the finest bas-reliefs, the minute and delicate finishing of the best gems. On that side of the vase which all who have set about to explain or describe the objects represented seem to have agreed in regarding as the first compartment, a female figure, draped, in the centre, is sitting on the ground at the foot of a tree. On her left side is the head and part of the body of a serpent. Her right hand is extended toward the arm of a young male figure on her right, which descends into the picture naked from a portal, composed of two square columns, with a plinth and frieze. A portion of drapery appears to be dropping from the left hand of the male figure. Over the head

of the female figure is Cupid, flying in the opposite direction of the portal, and carrying in his right hand what is either a quiver or a torch. On the left is a second tree, under which, in nearly an erect posture, is an aged male figure of grave aspect. On the other side are likewise three figures. In the centre, under a tree, is a recumbent female figure naked to the waist, supported by the left arm, while the right is lifted up, and the hand laid upon the head. In her left hand is a torch, inverted, but not extinguished, and at her foot is a square thin stone, perforated in the centre. In her countenance, which is turned to the left, there is an expression which may be said to be that of grief and love. Her eyes do not appear to be directed toward any object in the group. On her right is a male figure naked, seated and looking toward her. In his left hand he slightly holds a portion of drapery, upon which he rests his arm, and which is thrown over one thigh. On his right is a square pillar, surmounted by a capital, in each side of which is wrought a hollow of an oblong shape. On the left of the female figure in the centre is a second female, more youthful in her appearance, naked to the waist. Her right arm descends perpendicularly, and the hand is laid upon the rock or bank on which she sits, to support the weight of her body, which somewhat inclines backward; her head is turned round, apparently looking at the male figure on the opposite side of the group. Her left hand holds a wand or spear perpendicularly. The

beautiful and youthful face of this figure has a placid expression, but mingled, perhaps, with a certain solicitude, of which the female figure in the centre might be supposed to be the object, and which she might be thought to direct toward the male figure, as if making an inquiry or seeking sympathy. A tree is on the left of this figure, and to the left of this is the portal described in the first groups. The groups are divided in the upper part of the composition by heads, one of which ornaments the bottom of each handle. Under the foot of the vase is a head or bust representing either a male or female, in the Phrygian bonnet or pyramidal hood. One finger is raised to the mouth as if in token of silence. The head or bust is overshadowed by a tree.

Of all these figures many explanations have been offered. Pietro Santo Bartoli,* by whom it was first published, thought that the subject engraved on this vase relates to the birth of Alexander the Great. M. d'Hancarville † thinks that it represents the well-known fable of Orpheus's descent into Elysium, to recover from thence his beloved Eurydice, so elegantly told by Virgil. M. Von Veltheim ‡ supposes that the story of Admetus recovering his wife Alcestes from Elysium is engraved on it. And the learned M. Ennio Quirino Visconti §

* Gli Antichi Sepulcri.

† Recherches sur les Arts de la Grèce, &c. tom. ii. p. 133.

‡ Gent. Magazine, April 1792.

§ Il Museo Pio Clementino, tom. vi. p. 71.

reckons that it records the marriage of Peleus and Thetis. Subjects of the same kind are to be seen on many sarcophagi: they probably all related to the fables of Elysium, and the state of the dead. But of the many authors who have mentioned this celebrated vase, I think the philosophic poet Dr. Darwin* has given the most probable account of it. He is of opinion that the figures of this funeral urn do not represent the history of any particular family or event, but that they express part of the ceremonies of the Eleusinian mysteries: he therefore divides this vase into two compartments, and reckons that the first is emblematical of mortal life, expressed by a dying lady, or Libitina, holding an inverted torch; she sits on ruins, under a tree of deciduous leaf, attended by two persons who seem to express the terror with which mankind look upon death: and that the second compartment represents immortal life, expressed by a hero entering the gate of Elysium, conducted by *Divine Love*, and received by *Immortality*, who is to present him to Pluto, the judge of what company he is fit to keep in Elysium.

Here by fall'n columns and disjoin'd arcades,
 On mould'ring stones, beneath deciduous shades,
 Sits HUMAN KIND in hieroglyphic state,
 Serious, and pond'ring on their changeful fate;
 While with inverted torch and swimming eyes
 Sinks the fair shade of MORTAL LIFE, and dies.
 There the pale ghost thro' Death's wide portal bends
 His timid feet, the dusky steep descends:

* Botanic Garden, canto ii.

With smiles assuasive LOVE DIVINE invites,
Guides on broad wing, with torch uplifted lights :
IMMORTAL LIFE, her hand extending, courts
The ling'ring form, his tot'ring step supports ;
Leads on to Pluto's realms the dreary way,
And gives him trembling to Elysian day.
Beneath, in sacred robes the PRIESTESS drest,
The coif close-hooded, and the flutt'ring vest,
With pointing finger guides th' initiate youth,
Unweaves the many-colour'd veil of Truth,
Drives the profane from Mystery's bolted door,
And Silence guards the Eleusinian lore.

PL. 6





A L T A R S.

IN the religious system of every people, from the first mode of religious worship adopted by man, to the establishment of Christianity, the use of sacrifices appears to have been universal. The place reared for the offering of sacrifices of every kind was termed an ALTAR. The use of altars must therefore have been as ancient and as general as the practice of worshipping by sacrifice. In the earliest times, when bare utility was only considered, altars were of almost instantaneous construction and temporary, and hence composed of a mound of turf, a heap of stones, or such-like rude materials. The altar

which Jacob set up at Bethel was merely the stone on which he rested.* Such was also the altar of Gideon:† and the first altar which Moses erected by the command of God was made only of earth. Pausanias relates, that upon Mount Citheron there was an altar of wood. At Ephesus was one composed of the horns of animals. In the magnificent temple of Jupiter at Babylon there was an altar of massive gold. The altars used by the Greeks and Romans were sometimes made of bronze, but for the most part of stone and marble. Their shape was either square, or oblong, or round, sometimes triangular, and in some instances polygonal. They were adorned with sculpture expressing the gods, &c. to whom they were consecrated, or representing their distinguishing symbols.

Altars regarded the east ; and, when placed near the statue of the god to whom they were dedicated, always stood lower than the statue, that the suppliants and sacrificers might look upward to the divinity, and stand, as decorum requires, at a different height to the god ‡. The heights of altars were so adjusted, that those of Jupiter and all the celestial gods might be placed as high as convenience would admit. Those of Vesta, and the gods of the earth and sea, were situated lower §. The manner of consecrating altars varied according to the purpose to which they were devoted, and the ceremony

* Gen. xx. 8.

† Judges vi.

‡ Vide Vignette IV.

§ Vitruvius, lib. iv. c. 8.

was more or less expensive according to the circumstances of the worshipper. They were usually made sacred by putting a crown upon them, anointing them with oil, and then offering prayers and oblations to them. Sometimes they added an execration against all that should presume to profane them. At the same time they inscribed upon them the name of the deity, and the cause of their dedication. Altars were not confined in their use to animal sacrifices: upon some only meal or cakes or fruit was offered; upon others incense fumed, and libations of wine and oil were poured. Some altars merely denoted a place set apart for prayer. Wherever an altar was erected, the god to whom it was dedicated was believed to be in that place more immediately present.

Altars varied with regard to their qualities, the uses to which they were applied, and the objects to which they were appropriated. Hence we read of altars sacred to gods, heroes, virtues, vices, diseases, &c. and of inner and outer, of stationary and portable, of public and private altars. They were not only placed in and adjacent* to the temples of their respective gods, but were erected upon mountains and high places, in groves, or under the shade of a single tree, on the sea-coast, and by the way-side, on the boundaries of fields, in the public places of cities, and in the latriaries or private chapels of domestic habitations.

* Vide Vignette III.

On public festivals they were hung with wreaths of flowers, and ornamented with the leaves and branches of the trees sacred to the respective gods to whose service they were set apart. In times of public calamity they were crowded with prostrate suppliants deprecating impending dangers or present evils, and amongst these suppliants the larger portion were women, who, in the phrensy of grief, tore their dishevelled hair, beat with wild fury their breasts, and mingled with their loud lamentations the most piercing shrieks.*

The ancients also, on all solemn occasions, in making alliances, confirming treaties of peace, and in taking an oath, swore upon and by the altar. Before them nuptials were solemnized, vows were made, and friendships were cemented.

Altars afforded an asylum or place of refuge to slaves from the cruelty of their masters, to insolvent debtors, and to criminals; where it was reckoned impious to touch them, and whence it was unlawful to drag them. We can trace their sanctity to the earliest times. Upon Troy being taken, Priam fled for protection to the altar of Jupiter.† Polyxena, who was to be sacrificed to

* *Hæ lacrymis sparsère Deos, hæ pectora duro
Affixère solo, lacerasque in limine sacro
Attonitæ fudère comas votisque vocari
Assuetis, crebris feriunt ululatus aures:
Nec cuncto summi templa jacuère Tonantis,
Divisere Deos, et nullis defuit aris
Invidiam factura parens.* LUCAN. lib. 1.

† Pausanias, Corinth.

appease Achilles's ghost, is advised to go to the altars ; * and they continued to be sacred from the heroical times till the reign of Tiberius Cæsar, who, upon consideration of the many inconveniences which must necessarily be the effect of tolerating so many villains as were always harboured in them, dissolved them all, preserving only to Juno Samia and one of Æsculapius's temples their ancient privileges. Suetonius, indeed, says, that he did abolish the privileges of asyla in all parts of the world. † But from Tacitus, a more exact historian, we learn that the privileges of sanctuaries were not then wholly taken away, but only regulated and reformed. ‡

* Euripides Hecuba, ver. 146.

† Tiberius, c. xxxvii.

‡ Annal. lib. iii. 60---63.

PL. IV.





P A T E R Æ.

LIBATION amongst the ancients was an essential part of the solemn service of sacrifices. In performing this religious ceremony the priest poured upon the head of the victim, or upon the offering of whatever kind it was, some wine, oil, milk, or other liquor, in honour of the deity to whom the sacrifice was offered. The vessel which contained the libation, as also that which received the blood of the victim destined for sacrifice, was by the Etruscans and Romans denominated a *Patera*. The utensil adopted for similar purposes by the Greeks appears

to have had various names.* The patera was a broad, shallow, circular dish made of baked clay, bronze, silver or gold. Those made of baked clay exhibit some of the most elegant specimens of these instruments. The paintings with which they are ornamented are executed in the same manner as those which adorn the earthen vases, the figures being of a yellowish red colour sometimes relieved by white upon a black ground.† The Etruscan‡ bronze patera had a flat handle attached to it, about the length of the diameter of the patera, and which was sometimes ornamented at the outer extremity with the head of some animal. The Etruscan pateræ are valuable, as they afford some remarkable examples of the state of the arts amongst this ancient and ingenious people, and still more so on account of the inscriptions§ they bear, by which are preserved to us some of the few remains of the written characters and of the language in use among them : they exhibit moreover the earliest specimens of the art of engraving upon metal, as the subjects with which they are adorned are not in relief, but cut upon their surface with a sharp instrument. These subjects seem confined to the mythology, the history, and the games of the Etruscans. The Romans adopted the Etruscan patera, occasionally varying its

* *Ἀλεισον*, Hom. Il. xi. 773. *Δεπας*, Odys. xv. 149. *Ἀμρειον*, Odys. iii. 444. *Σφαγων*, Hesych. hâc voce. Pollux Onomast. x. 65. 97. *Σπονδειον*, Pollux Onomast. x. 65. *Λοιβειον*, Ibid. *Μαγισ*, Ib. vi. 64. 87 ; vii. 22 ; x. 102, 103.

† Vide Plates 70, 71, 72.

‡ Vide Plates 64, 65, 66, 67.

§ Vide Plates 64, 66, 67.

form, sometimes retaining sometimes using it without the handle. Upon coins and medals,* and on the sculpture of the ancients, the patera is frequently seen placed in the hands of the gods as a symbol of the sacrifices which were offered to them, or in those of the priests, as an attribute of their office. The offerings borne by the initiated in the processions connected with the religious mysteries were carried in a patera.† A serpent eating out of a patera is the symbol of Hygeia, the daughter of Æsculapius. In the representation of Ganymede presenting ambrosia to the eagle of Jupiter, he is figured with a patera in his hand.‡

* Rasche Lexicon rei nummariæ. *Patera*.

† Millin. Peint. des vases, tom. ii. p. 61.

‡ Pierres gravées du Baron de Stosch, avec explications par Schlichtegroll. Planche xxxii.

PL VI





T R I P O D S .

A TRIPOD, generally speaking, is any vessel, seat, table, &c. standing upon three feet. The use of tripods is of the highest antiquity. In the earliest ages they were instruments appropriated to the services of religion. Of the sacred tripods the most celebrated was that used by the Pythia at Delphos. The first discovery of the famous oracle of Delphos, and the origin of the tripod, which became afterwards an instrument in great use and veneration in the religious ceremonies of the ancients, is said to have been as follows : As some goats were feeding

upon Mount Parnassus, (at the foot of which stood Delphos,) near a deep and large cavern with a narrow entrance, they were observed by the goatherd to frisk and leap after a strange manner, and to utter unusual sounds immediately upon their approach to the mouth of the cavern ; upon which he had the curiosity to view it, and found himself seized with the like fit of madness, skipping, dancing, and foretelling things to come. At the news of this discovery multitudes flocked thither, many of whom were possessed with such phrenetic enthusiasm that they threw themselves headlong into the opening of the cavern ; insomuch that it was necessary to issue an edict, forbidding all persons to approach the cavern. This surprising place was treated with singular veneration, and soon converted into a kind of chapel. About the time when the oracle was first discovered, the whole mystery requisite for obtaining the prophetic gift was to approach the cavern and to inhale the vapour that issued from it, and then the god inspired all persons indifferently ; but at length several enthusiasts, in the excess of their fury, having thrown themselves headlong into the cavern, it was thought expedient to contrive a prevention of this accident, which frequently occurred. Accordingly they placed over the hole whence the vapour issued a machine, which they called a TRIPOD, because it had three feet, and commissioned a woman to seat herself in this sort of chair, where she might imbibe the vapour without danger, because the

three feet of the machine stood firmly upon the rock. Great preparations were made for giving mysteriousness to the oracle, and for commanding the respect that was paid to it. The priestess, before she ascended the tripod, fasted three days, and bathed herself in the fountain of Castalia. She drank water from that fountain, and chewed laurel leaves gathered near it. She was then led into the sanctuary by the priests, who placed her upon the tripod. As soon as she began to be agitated by the divine exhalation, her hair stood an end, her aspect became wild and ghastly, her mouth began to foam, and her whole body was suddenly seized with violent tremblings. In this condition she attempted to escape from the prophets, who detained her by force, while her shrieks and howlings made the whole temple to resound, and filled the by-standers with a sacred horror. At length, unable to resist the impulse of the god, she surrendered herself to him, and at certain intervals uttered from the bottom of her stomach some unconnected words, which the prophet ranged in order, and put in form of verse, giving them a connexion which they had not when they were delivered by the priestess. The oracle being pronounced, she was taken off the tripod, and conducted back to her cell, where she continued several days to recover herself from her conflict. Lucan* tells us that speedy death was frequently the consequence of her enthusiasm. The tripod, which,

* Pharsal. lib. iv.

in its origin, was only the seat of the Pythia, became afterwards an object of reverence, and closely connected with the mysteries of the ancients.

On the statues and representations of Apollo the tripod is one of the most common accompaniments of this god.* The tripod was frequently introduced alone in sculpture and upon coins as the symbol of this deity, and particularly upon the coins of those towns where Apollo was more particularly worshipped.† Tripods were prizes frequently bestowed upon the victors in the various public games celebrated in Greece; and in those dedicated to Apollo Triopius, the rewards were entirely confined to tripods of brass. Herodotus, Pausanias, and others, relate that the Grecian temples abounded with consecrated tripods. Though many of these were used as altars, upon which presentations of corn and fruits were made to the gods, and incense was burned, yet for the most part they were the votive offerings made by nations and princes, by those who had officiated as the priests of the god of day, by the victors in the games, or by private individuals. The tripods thus devoted varied in costliness, in elegance, and in size, according to the opulence, the piety, and the taste of the donor. The Greeks, upon the occasion of the splendid victory obtained over the Persians at Platea, sent to Delphi a magnificent tripod of gold, the cost of which was

* Vide Vignette III.

† Rasche Lexicon rei nummarie. *Tripus.*

the value of the tenth of the spoils taken from the enemy. The tripods which have been preserved to these times are those which were made of marble or bronze.

PLVIII.





L A M P S.

THE ancients, who have enveloped in fable the history of almost every thing, relate that lamps were first made by Vulcan, supplied with oil by Pallas, and lighted by Prometheus. This account the Greeks pretend to have received by tradition from the Egyptians.* Without pursuing the uncertain inquiry into their origin, it will be sufficient to know that their use is of the highest antiquity. They are alluded to in some of the remotest periods of the history of the Scriptures: hence it has been asserted that all other nations have derived the knowledge of their utility from the ancestors of the Hebrews.

* Museum Passerii, tom. i. p. 3.

Their use in ancient Egypt was carried to a considerable extent, for there was no rejoicing, no festival of any consideration at all, unaccompanied with illumination. At the sacrifice solemnized at Sais, the assembly was held by night; they suspended before their houses in the open air lamps which were filled with oil mixed with salt; a wick floated on the top, which burnt all night: this solemnity was called the feast of lamps. Such of the Egyptians as could not attend the ceremony, thought themselves obliged to observe the evening of the festival, and in like manner burnt lamps before their houses: thus, on this night, not Sais only, but all Egypt was illuminated.* In the heroic ages public rejoicings were celebrated with illuminations.† The Romans on their public festivals adorned the front of their houses with branches of laurel and rows of lighted lamps. Cæsar, to give greater splendour to his triumph over the Gauls, went to the Capitol with elephants carrying lamps on candelabra.‡ Individuals illuminated their houses with lamps upon their appointment to some public office in the state, or upon their nuptials. Lamps were usually placed in the tombs of the ancients. Sometimes, in the sepulchres of princes, men were employed to watch the flame, and keep it perpetually burning. Instances are upon record in which the opulent at their death released by will some of their slaves from servitude, provided they occasionally attended to the testator's sepulchral

* Herod. Eut. 62.

† Æsch. Agam. 92.

‡ Suetonius.

lamp. The will of Mævius is one among the many of this kind which have been preserved. *I set free Saccus my slave, with Eutychia and Irene, my female slaves, on condition that each of them in their turn shall, from month to month, supply with oil the lamp which shall burn in my tomb.*

A notion formerly prevailed, that the lamps which have been preserved from the ruins of time were confined to sepulchral uses; and some antiquaries* have maintained the opinion that the ancients had “the secret of making lamps that were inextinguishable,” alleging several that had been found burning on the opening of tombs fifteen or sixteen hundred years old: but these relations have long since been treated as fables. Passeri,† who published engravings of a collection of 322 lamps belonging to the Museum at Pesaro, has written with considerable learning and ability concerning the use of lamps; and in his classification of them has arranged them into sacred, public, domestic, and sepulchral. But though lamps were doubtless employed to all these purposes,‡ yet to distinguish, either by their form or their ornaments, the one kind from the other, to select those which adorned the temples of the gods, and gave brilliancy to the pomp of religious festivals and ceremonies; to determine upon those which were designed

* Licetus de Lucern. Antiq.

† Lucernæ fictiles Musei Passerii, 3 tom. fol. Pisaur. 1739.

‡ Polyb. lib. xxxiv. c. 3. Juvenal. Sat. 12. Mart. lib. x. ep. 6.

for domestic accommodation or splendour ; or to point out the characteristics of those which illuminated the gloom of the chambers of the tomb, is an attempt which, however specious in theory, facts directly oppose : for the lamps which have been found in the houses of Herculaneum and Pompeii, resemble, in their general character, those which have by some writers been supposed to have been set apart for the service of religion, or appropriated to the sepulchral chamber.

The most ancient lamps were made of clay, and then hardened by fire ; and as this was a material manufactured with facility, and at little expense, lamps of this kind always continued to be in considerable demand. Those made of bronze were in the next degree most common. They were made also of iron and of glass ; but few remains of the former kind, and still fewer of the latter, exist in the cabinets of the curious. Pausanias* and Athenæus† speak of lamps of gold and of silver. In the cabinet of the National Library at Paris is a magnificent antique lamp of marble, made to receive ten wicks. Lamps with one wick were principally used by the poor. Their lights were more or less numerous according to the circumstances of those who used them, or the purposes to which they were applied. In the Museum at Portici are lamps made to receive five, nine, ten, twelve, and fourteen wicks. Callimachus‡ speaks of a votive

* Pausanias, lib. i. 26.

† Athenæus, tom. iv. p. 130.

‡ Callim. Epig. xxiii. in Antholog. Brunckii. t. i. p. 466.

lamp in the temple of Serapis which had twenty wicks; and Athenæus* makes mention of another in the Prytaneum at Tarentum, which had as many lights as there were days in the year. Lamps varied exceedingly in their form. Sometimes they were shallow, flat, and circular, or oval, with one or more orifices at their circumference to receive the wick, and with an aperture in the field of the lamp to receive the oil and to admit the air necessary to keep alive the flame; sometimes they were made tall and deep, assuming every shape, whether real or grotesque, which the artist could imitate or imagine.† Their upper surface was, for the most part, ornamented with mythological or allegorical subjects in relief. When in use they were placed on candelabra, and on low tripods, or suspended from the wall or the ceiling, or from stands designed for this purpose.‡

* Athenæus, xv. 19. † Vide Vignette X. ‡ Vide Vignette IX.

PL. X.





C A N D E L A B R A.

IT would be a vain research to attempt to ascertain with precision the antiquity of the use of candelabra : thus much may, however, with safety be assumed, that as soon as mankind began to study in the smallest degree the comforts, or to cultivate the more useful arts of life, these articles of furniture must have been amongst the earliest inventions.

In the opinion of Visconti* the Egyptians are the people amongst whom is found the earliest trace of their existence, and hence they have been esteemed the

* Museo Pio Clementino, tom. iv. p. 4.

inventors of them. Of their ancient usage among the Jews we have an unquestionable record in the Scriptures, where the following directions are given for fashioning the magnificent candelabrum which was placed first in the tabernacle, and afterwards in the holy temple of the Jews.

“ And thou shalt make a candlestick of pure gold ; of beaten work shall the candlestick be made : his shaft and his branches, his bowls, his knops and his flowers shall be of the same.

“ And six branches shall come out of the sides of it : three branches of the candlestick out of the one side, and three branches of the candlestick out of the other side.

“ Three bowls made like unto almonds, with a knop and a flower in one branch ; and three bowls made like almonds in the other branch, with a knop and a flower ; so in the six branches that come out of the candlestick.

“ And in the candlestick shall be four bowls made like unto almonds, with their knops and their flowers.

“ And there shall be a knop under two branches of the same, and a knop under two branches of the same, and a knop under two branches of the same, according to the six branches that proceed out of the candlestick.

“ Their knops and their branches shall be of the same : all of it shall be one beaten work of pure gold.

“ And thou shalt make the seven lamps thereof: and they shall light the lamps thereof, that they may give light over against it.”—Exod. xxv. 31—37.

This splendid candlestick stood on the south side of the Adytum, or antechamber to the sanctuary, and served to illuminate the altar of perfume and the table of shewbread, which stood in the same place. When the Romans under Titus destroyed the hallowed temple at Jerusalem, the golden candelabrum with the other treasures was removed to Rome. Upon a triumphal arch erected at the foot of Mount Palatine in honour of Titus there may be seen at this day, in a most interesting bas-relief, a faithful representation of this candelabrum, which is exhibited as borne in procession among the spoils which were carried from Jerusalem in triumph to Rome. A copy of this piece of sculpture forms the subject of the vignette placed at the head of this essay.

In the earliest history of the manners and customs of mankind, as related by Homer,* we read that the flame which blazed upon the humble hearth answered the double purpose of conveying the comforts of warmth and light. The first improvement upon this mode of illuminating an apartment was to burn dry or resinous woods upon an altar; and when the use of oil was known, and lamps began to be invented, candelabra assumed their appropriate and characteristic form.

* *Odyssey*, xix. 633.

The form of some of the candelabra which have been discovered in Herculaneum and Pompeii have given rise to a conjecture concerning their origin. Among those which were intended to be moveable, and were used for domestic purposes, there are instances of the shaft representing a knotted cane, or a spiry branch with truncated shoots and leaf stalks.* The ancients were remarkable for their taste in adapting ornaments to things of common use, to augment their utility, and at the same time preserve the type of the objects which gave rise to any useful invention. The buds and shoots represented adorn the shaft of the candelabrum, which would otherwise be too plain; they are convenient in affording a firm grasp to the hand, and at the same time they appear to give the history and agreeably recall the simple origin of these utensils, which in their primitive form consisted merely of a reed or shaft supporting a tablet, and fixed in a flat base or stand.

Candelabra vary greatly in shape, and many of them present models of exquisite taste in form, proportion, ornament, and execution. They consisted generally of a column let into a triangular altar or a flat base, resting upon three feet, and surmounted by a broad but shallow plateau or bason. The top varied in size or depth, as it was used for a lamp-stand, or designed for a brasier, on which incense was offered and perfumes

* Vide Plate 83.

were burnt. If the candelabrum was made to hold more than one lamp, branches, from which the lamps were suspended, diverged from the top or from the sides of the stem.* The stem or shaft was sometimes formed of several pieces, each portion terminating with a flat top. When thus constructed they were made of marble, and used in their taller or shorter form, as suited the purposes of convenience or ornament.

Candelabra were made of gold and silver, of bronze,† and iron and marble,‡ and were adorned with the richest workmanship, as suited the circumstances of the individuals, or the occasion for which they were designed. The most magnificent and splendid were placed in the temples of the gods. The figures and ornaments which graced them had always an allusion to the worship or history of the deity to whom they were consecrated. In Cicero§ we have an account of a candelabrum designed for the temple of Jupiter Capitolinus at Rome, which was of vast magnitude, executed by the most skilful artists, and profusely adorned with the most brilliant gems. The candelabra which illuminated the palaces, the public baths, and the spacious halls of the ancients, were frequently not less magnificent and costly than those which were destined to sacred purposes. Homer,|| in his description of the palace of Alcinous, king of Cor-

* Vide Vignette IX.

† Vide Plates 83, 84, 85.

‡ Vide Plates 85, 86, 87, 88, 89, 90, 91, 92, 93.

§ In Verrem, lib. iv. c. 28.

|| Odyss. vii. 100—103.

cyra, speaks of candelabra of sculptured gold, representing youths standing upon altars, and holding in their hands flaming torches. Athenæus,* in describing the furniture of a splendid apartment, mentions candelabra, of corresponding magnificence : and Cicero asserts that not a house in Sicily was without these utensils made of silver. Bronze was the metal of which they were commonly manufactured. These measured in height seldom more than six feet, and oftentimes did not exceed one foot. The column of the candelabrum was for the most part round, either fluted horizontally or spirally ; or, as was before mentioned, represented a knotted cane, or a spiny branch, or a trunk of a tree, as the fancy of the artist suggested. In the Museum at Portici is one instance of a candelabrum with a square shaft.

Candelabra were not entirely confined to the purpose of bearing lamps. In the temples they stood, in some instances, as emblems of that glorious luminary which is the source and fountain of light and heat. In the public and domestic sacrifices they were frequently used for holding the incense which fumed before the statues of the gods.† They have been found deposited in the dark chambers of the tomb, and their appropriate place there seems to have been at the head of the deceased:‡ they appear on the types of many medals,§ and

* Deipnos. l. iv. c. 2.

† Museo Pio Clementino, tom. iv. p. 4.

‡ Vide Vignette XVII.

§ Rasche Lexicon rei nummariaë. *Candelabra.*

have been sometimes sculptured in bas-reliefs on the outside of temples, where they were introduced to show that the building was consecrated to the gods.

Tarentum and the Isle of Ægina were considered by the Romans as the most celebrated manufactories of candelabra.* Those made at the former place were esteemed for the elegance of their external form, and those at the latter for their finished workmanship. Candelabra which combined these excellencies were of the most expensive kind: and it is recorded by Pliny,† to the reproach of Gegania, an opulent Roman lady, that she had given 50,000 sesterces for a candelabrum, which was the joint production of both those celebrated manufactories.

* Pliny, lib. xxxiv. 3.

† Lib. xxxiv. 6.





T A Z Z A S.

TAZZAS were large basins or reservoirs of water set apart for the various lustrations which were in general use among the ancients.

That the gods could not be approached by the impure, was a maxim inculcated in all the religious creeds of the ancients by a countless variety of modes of purification. The most universal symbol of purification was water. If we examine the manners and customs of the Indians, the Egyptians, and the Israelites, we shall find it to be of the remotest antiquity as well as in the most general use. The custom of lustration prevailed to a considerable extent among the Greeks

and the Romans. In the temples stood tazzas containing the lustral water, beyond which the profane (for such were all the worshippers esteemed before they had performed their ablutions) could not pass. Sacrifices, offerings, vows, prayer and thanksgiving, were religious acts which were never performed by the devout worshipper without scrupulously observing, in the first instance, the ceremony of washing. Nestor presumes not to offer his vows to Jupiter, for the success of the embassy to Achilles, before he has performed the rite of ablution.* The ceremony of washing of hands is carefully observed by Achilles before he invokes the gods for the preservation of his friend Patroclus,† and by Hector before he pours forth a libation to Jupiter.‡ The same rite was observed by the Greeks when they offered the common sacrifice for the success of their arms.§

In the sacred mysteries of the ancients, various ceremonies of purification were among the earliest rites of initiation. Numerous representations are preserved on the Greek vases of the ablutions which preceded these mystical solemnities, where large lavers form a principal object in the picture.|| Ablution was also one of the principal preparatory ceremonies of marriage.¶ Near the fountains in the neighbourhood of the Gymnasium, where the Athletæ exercised before they presented

* Iliad. ix. 171. † Il. xvi. 230. ‡ Il. vi. 266. § Il. iv. 499.

|| Tischbein. Recueil de Gravures après des Vases Antiques, i. 59. ii. 28. 31. 36.

¶ Vide Vignette XIII. Montfaucon l'Antiquité expliquée, tom. iii. 220.

themselves at the Olympic games, lavers were placed, which were destined for the use of the young men, who had always occasion to wash themselves after the gymnastic exercises. Of one of these sort of tazzas we have an example in the following vignette taken from a Greek vase in the Hamilton collection, described by Tischbein.* On the bason is inscribed the word ΔΗΜΟΣΙΑ, which denotes that it was intended for public use.

* Recueil de Gravures, &c. i. 58.





C I P P I.

A CIPPUS is a low column with an inscription, as a memorial of something remarkable. Cippi were in form sometimes square and sometimes round, and frequently without base or capital. They served for various purposes among the ancients. When erected by the roadside, with distances engraved upon them, they were termed milliary columns. In this situation they were also set up to direct the way to travellers. The public roads were perhaps the greatest of all the stupendous works of the Romans; (for they were made with amazing labour, at an enormous expense, and extended to

the utmost limits of the empire;) the charge of them, therefore, was intrusted to men of the highest rank.* Augustus himself undertook the management of those round Rome. In commemoration of this fact cippi were erected on the roads under his superintendence, and medals were struck with cippi upon them.† As the Roman burying-ground was, for the most part, by the road-side, cippi were placed to mark its boundaries, or as memorials of affection and friendship in honour of the deceased. Sepulchral cippi were also placed in the magnificent mausoleums of the ancients. The cippi found in sepulchres have been often taken for altars, on account of the similarity of their forms, and the corresponding richness of their ornaments, especially when the inscription has not contained an epitaph, properly speaking. The distinction is, however, very slight, as these cippi were consecrated to the infernal deities, and to the manes in particular; and they are even sometimes excavated in the upper part in the form of a bason or crater: there are instances of cippi being perforated from top to bottom to receive libations, after the manner of some altars. The celebration of the secular games in the times of Augustus, of Domitian, and of Severus, was recorded on cippi, as appears on the types of some of the coins struck in the reigns of each of

* Bergier Hist. des Grands Chemins de l'Empire Romain, 2 tom. 4to. 1728.

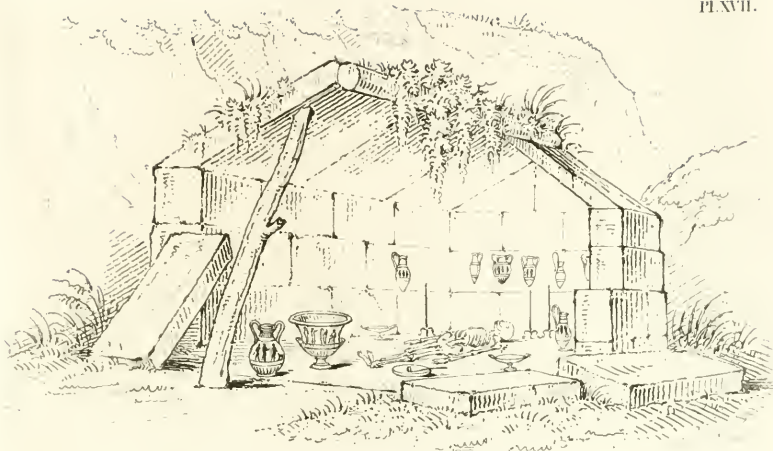
† Vide Vignette XVI.

those emperors.* Cippi were used for landmarks; and when the circuit of a new city was traced by the plough, they were placed at equal distances, on which sacrifices were offered, and marked the situation of the towers. On vases, on medals, and on gems, cippi are frequently introduced, where they are placed near or support some deity or symbolical figure.†

* Rasche Lexicon rei nummariae. *Cippus*. † Vide Vignette XV.

PL. XVI.





SEPULCHRES.

THE rites of sepulture have been observed by all nations with a religious solicitude, and tombs and mausoleums are among the most eminent remains of antiquity. Where rocks afforded a convenient opportunity, it was an idea at once natural, and of peculiar propriety, to excavate in these silent retreats the habitations of the dead. The greatest part of the Hebrew sepulchres were hollow places dug in rocks; as for example, that bought by Abraham for the burying of

Sarah;* and those of the kings of Judah and Israel. In Egypt the honours paid to the dead partook of the nature of a religious homage. By the process of embalming they endeavoured to preserve the body from the common laws of nature, by which every substance is decomposed, and returns to its natural elements. They also provided magnificent and durable habitations for the dead, proud tombs, the astonishment of all succeeding nations. Such are their stupendous pyramids. The common graves of primitive Greece were nothing but caverns dug in the earth, and called hypogea: but those of later ages were more elaborately wrought: they were commonly paved with stone, had arches built over them, and were adorned with splendid embellishments in an equal degree with the houses of the living; insomuch that mourners commonly retired into the vaults of the dead, and there lamented over their relations for many days and nights together. It was in one of these subterraneous sepulchres that the Ephesian matron (so famous for her tenderness, levity, and fickleness) had resolved to terminate her days. Rome rivalled Greece in the splendour and magnificence of its tombs.† The mausoleums of Cæcilia Metella and of Hadrian give a high idea of the riches and grandeur of the persons therein interred. Of the former noble sepulchre the lower part is square, and the upper part

* Gen. xxiii. 4, 6.

† Vide Plates 105 to 120.

round. The walls are of a vast thickness, and incrusted with Tiburtine stones of an immense size. An elegant frieze of marble runs round the whole, ornamented with oxen's heads joined together with festoons, above which are pateræ and other decorations. The beautiful sarcophagus, in which lay the body of Cæcilia, stood a few years ago in the court of the Farnese palace. Untouched by barbarous hands this sepulchre would have lasted while the earth remained: but in the low age, during the civil wars of the Roman barons, it was converted into a castle, and they built a parapet and port-holes round its top. Piranesi* has not only published plates of this sepulchre, but has described the method by which the huge stones and marbles used in this building might have been raised. The *Moles Hadriani* or Mausoleum of Hadrian, was the most superb sepulchral monument ever constructed at Rome. A square base of a great height supported a vast rotunda, surrounded with an open portico of Corinthian columns. Between the columns and above the cornice of this portico were placed many statues. On each corner of the square base was a man holding a horse, much in the same attitude with those that stood in Constantine's baths on the Quirinal hill; which has led some antiquaries to suppose that Constantine had taken them from this monument. The

* Ant. Rom. tom. iii. tav. 49, 50, 51, 52, 53, 54.

whole of this stupendous tomb had been incrusted with marble. The elegant columns that ornament the church of St. Paul on the Ostian road to Rome, and some of those in the church of St. Agnese, are reckoned to have been taken from this sepulchre. The situation as well as the extent of this mausoleum pointed it out for a place of defence when the barbarous nations invaded Italy. It was taken and retaken by the Goths and Belisarius. In these different attacks it must have suffered. It is said that the besieged broke the statues and launched their fragments on the besiegers. About the year 593, during the pontificate of Gregory the Great, Rome was afflicted with the plague. It was then pretended that an angel was seen on the top of this building, putting a sword into a scabbard, which was considered as a mark of the cessation of the plague; and in consequence of this vision the pope gave the name of Castel S. Angelo to the Moles Hadriani.

The ancients had two different customs with respect to their dead; for they burnt some and buried others. When the corpse was burnt, it was the office of the nearest relation, as soon as the pile was consumed, and the fire extinguished, to soak the embers with wine, to collect the ashes and bones of the deceased, to besprinkle them with the richest perfumes, with wine, with milk, and with their tears, and then to deposit them in a vessel destined for the purpose. Though it was some-

times the custom to place the ashes of the dead person in one urn, and the bones in another,—hence the former were called cinerary urns, and the latter ossuaries,*—yet it was the more general practice to deposit the whole of the remains of the burnt body in one urn. These urns, like other kinds of vases, were made of various materials, of gold, bronze, glass, clay, marble, or porphyry. Their shape was either round or square. The square cinerary urns were more sought after than the round ones, on account of the greater interest which they excite from their inscriptions, the greater variety of their ornaments, and the mythological and historical subjects with which they are embellished. The cinerary urns were generally set in niches made in the thickness of the walls of the sepulchral chambers, called from this arrangement columbaria.† Some of the mausoleums consisted of several chambers or columbaria. In the Villa Corsini‡ thirty-four of these chambers were discovered, many of them elegantly ornamented with stucco and painting, and the floors enriched with mosaic work. These paintings perished soon after they were exposed to the air, but happily drawings had been made of them by Bartoli§ as soon as they were discovered. At Rome they burnt the bodies of the freed slaves, and

* Gutherius de jure Manium, 150.

† Vide Plates 113, 114, 117, 118, 119, 120.

‡ Vide Plates 119, 120.

§ Gli Antichi Sepolcri, da P. S. Bartoli. fol 1696.

their ashes were also preserved in urns. In the neighbourhood of Rome, where the Albano road separates from the Appian, was discovered, in 1726, the sepulchre of the *liberti* and *servi*, &c. of Livia,* the wife of Augustus. This extensive monument abounded with urns and inscriptions.† The *liberti*, &c. entered into societies for building these monuments, and deputed one or more of their number to oversee the work. Thus we find that the freedman Lucius, called Alexa, one of the curators deputed by a company to oversee the building of a sepulchre, executed his trust so much to the satisfaction of the company, that they allowed him to choose six places for himself, whilst the others drew lots for theirs.‡

When the bodies of the dead were buried they were simply extended on the floor,§ or deposited in sarcophagi, which were placed in the magnificent tombs erected for their reception. Sarcophagi were made of stone, of marble, or of porphyry; and in general were designed to hold only one corpse, though they were sometimes made sufficiently capacious to receive two|| bodies, or even the remains of a whole family.¶ These monuments of the dead, which in former times have

* Vide Plate 113.

† Piranesi *Ant. Rom.* tom. iii. tav. 21 to tav. 37.

‡ Fabretus, *Inscrip.* p. 449.

§ Vide Vignette XVII.

|| Euripides, *Orestes*, 1052.

¶ Visconti *Museo Pio Clementino V.* tav. v.

been most solemnly consecrated to the gods' manes, are, on account of the subjects with which they are ornamented, highly interesting to the scholar and to the antiquary; for they are of vast importance in the study of the mythology and of the manners and customs of the ancients; and they afford considerable information in tracing the history of the arts. Though the sculpture is not of the highest quality, yet it has, for the most part, merit enough to attract and fix the attention of the artist and the virtuoso.

Sometimes their external surface is adorned with a simple fluting in perpendicular or oblique or spiral lines; sometimes they bear the representation of the front of a temple, with its columns surmounted by a pediment; and sometimes again they are divided into several arcades, in each of which is one or more figures.* It is seldom that all the four sides of the sarcophagus are sculptured; frequently no more than one of the sides and the two ends, but most generally only one of the sides, which was called the front. The subjects of the bas-reliefs are in some instances the pure works of the imagination, representing wreaths of flowers and arabesque ornaments.† In others they are adorned with historical subjects which in no degree correspond with the solemn purposes to which the sarcophagus is devoted, such as Achilles' discovery of Ulysses amongst

* Vide Plates 131, 141.

† Vide Plate 128.

the daughters of Lycomedes ; Venus surprised by Vulcan in the arms of Mars ; Orestes pursued by the Furies ; the battles of the Centaurs and the Lapithæ. But for the most part, however, these bas-reliefs have an appropriate reference to the occasion upon which they are introduced.* Sleep, which bears so close a resemblance to death, is a subject of frequent representation upon the sides of the sarcophagus. Sometimes the sculptured figures were moral allegories, as the Seasons, which exhibited the various periods of human life ; or the labours of Hercules, which represented the triumph of virtue over the passions.† At other times the sculptor selected for his design some particular circumstance in the history of the life of the deceased ; his profession, his offices, his connexions, or his pursuits. A daughter snatched from an affectionate parent by an untimely death was described by Proserpine run away with by Pluto ; or Ceres, with flambeaux in her hands, in a car drawn by winged dragons, seeking her lost child : the figures of the Muses‡ adorned the tomb of the man of literature ; the representation of a battle, or of some hero,§ that of the warrior ; and the pursuits of Diana, or the adventures of Actæon,|| that of the man devoted to the pleasures of the chase.

* Vide Plate 134.

† Museo Pio Clementino, tom. v. 88.

‡ Vide Plates 131, 135.

§ Vide Plates 133, 138.

|| Vide Plate 142.

The front of the sarcophagus was oftentimes surmounted by a frieze, which was adorned with a sculptured festoon, a border of flowers, or very minute figures.*

* Vide Plates 129, 134, 135, 137, 138, 139, 140, 142.

FINIS.



PL. XVIII.

R. CLAY, PRINTER, BREAD-STREET HILL.



From a very Ancient Vase, in the Possession of J.P. Aulerdon Esq.

Published by H. Moses, Oct. 1. 1811.



From a Vase, in the Possession of Mr. George Cooke.

Published by J. M. & Co. 1840.



From a Vase in the possession of — Dodwell Esq^r. at Rome.

Published by H. Moses Oct. 1. 1811.



Height 11 Inches.

From a very ancient Vase in the British Museum.

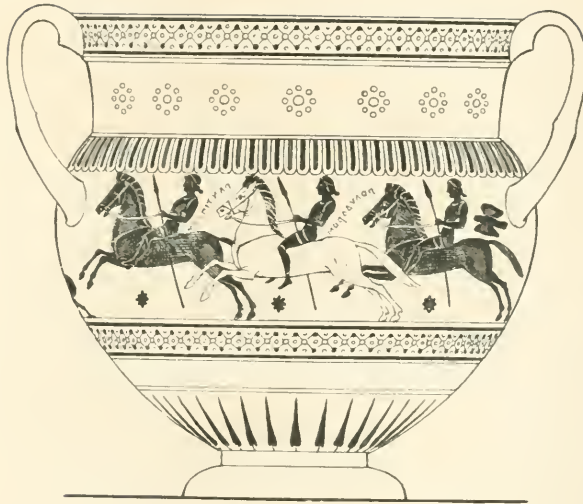
Published by J.L. Moses, Oct. 2. 1821.



Height $11\frac{3}{4}$ Inches

From a Vase in the Collection of Tho^s Hope Esq^r.

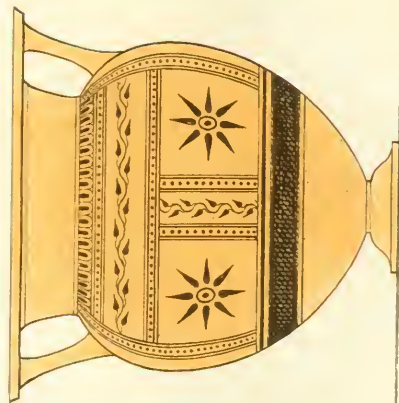
Published by H. Moore, 177. S. 1871.



Height 2 7/8 Inche.

From a very ancient Vase in the British Museum.

Published by H. Moseley. A. D. 1811



Height 11 inches



Height 5 3/4 inches



Height 6 1/2 inches

Votive Vases in the British Museum.

Published by H. Bence, 167, A. 1881





Height 8. Inches.

Height 23 Inches.

Height 8. Inches.

Fictile Vases in the British Museum.

Published by H. Moore, Oct. 1. 1870.



Height 22 Inches.



From a Vase in the British Museum.

Published by H. Moser Oct. 1st 1842.



Height in inches.



From a Vase in the British Museum.

Published by H. Moore, 1851, p. 104.



Vases from Sir William Hamilton's Collection.

Published by H. Moxon, C. 1786.



From a Vase, in the Possession of C.H. Tatham, Esq.

Published by H. Moses, Oct. 2. 1872.



Height 16 inches.

From a Vase in the British Museum.

Published by H. Moses, Oct. 23/91.



Height 17 2 Inches

From a Vase in the British Museum.

Published by H. Moser Oct. 1. 1871.



From a Vase in Sir William Hamilton's Collection.

Published by H. Moses Oct. 1. 1840.



Height 23 Inches.

A Vase in the Possession of The "Hope. Esq."



Height 20 Inches.

From a Vase in the British Museum.



Height 15 Inches.

From a Vase in the British Museum.



From a Vase in the Antichità Siciliane.



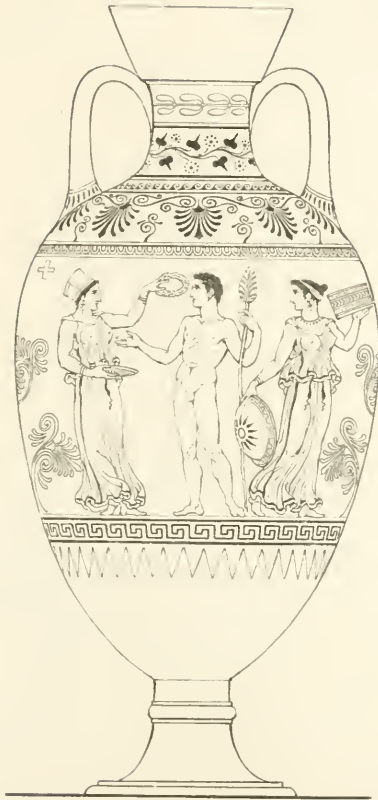
Height 18 Inches.

From a Vase in the British Museum.



Height 16 Inches.

From a Vase in the British Museum.



Height 27 inches.

From a vase in the Collection of Tho. Hope Esq.

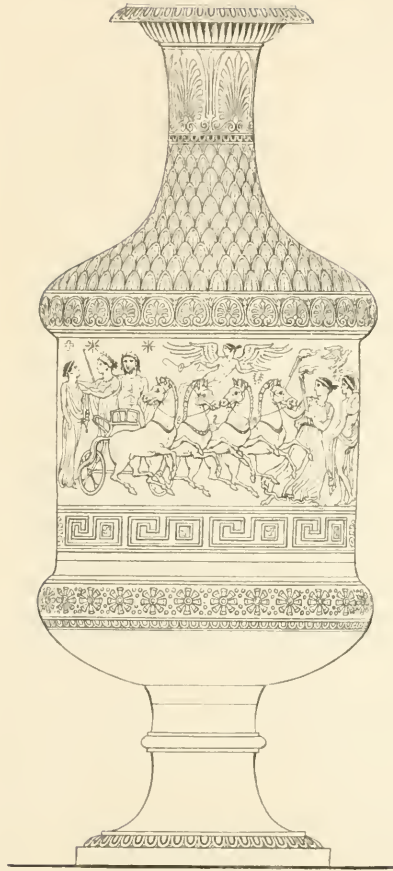
Engraved by H. Moses. Oct. 1820.



Height 3 feet 2 inches.

From a Vase in the possession of J. Soane Esq.

Engraved by H. Moser del. A.S.



Height 2 feet 7 inches.

From a Vase in the Collection of Tho: Hope Esq."

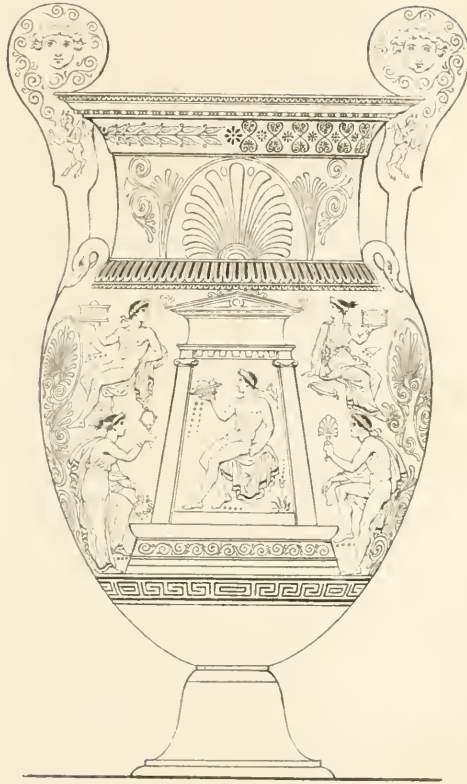
Engraved by E. Neave & Co. 1828



Height 2 feet 2 inches.

From a Vase in the British Museum.

Painted by the artist's hand.



Vase from the Galerie Mythologique.

Published by H. Bosc, Oct. 1810.



Height 2 Feet 11 Inches.

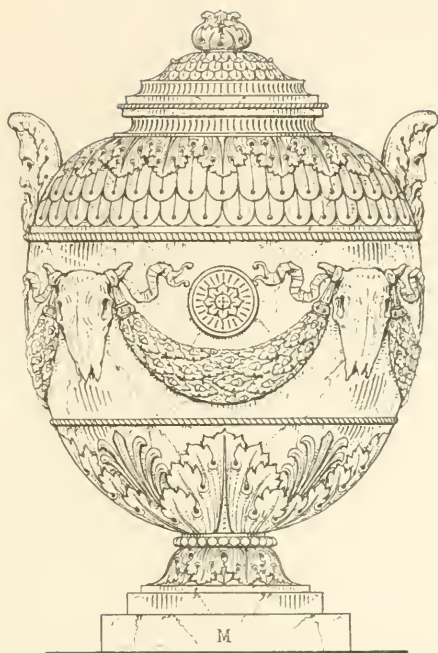
From a Vase in the British Museum.

Published by H.M. COLEMAN & CO. 1851.



From a Vase in the Possession of His Majesty

Engraved by J. B. S. O'Connell



Height 22 Inches

From a Vase in the Collection of The Hope Esq.

Published by E.M. Cox Oct 1844.



An antique Vase from Piranesi

Engraved by G. B. Piranesi in 1763.



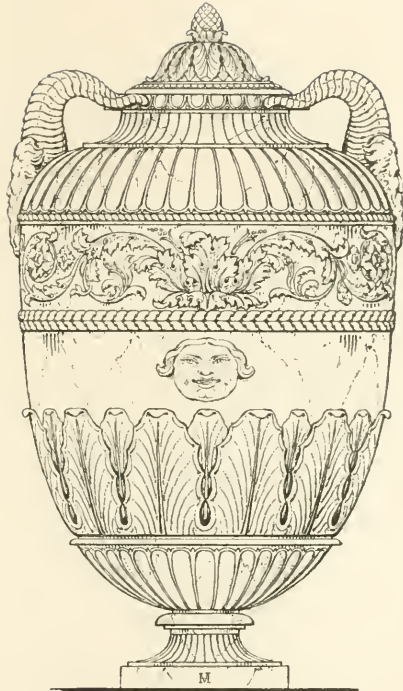
A Vase from Pirnesi.

Published by H. Moser, Oct. 1870.



From a Cast of a Vase in my possession

Published by D. Moore Oct. 1. 1851.



Height 2 feet 5 inches.

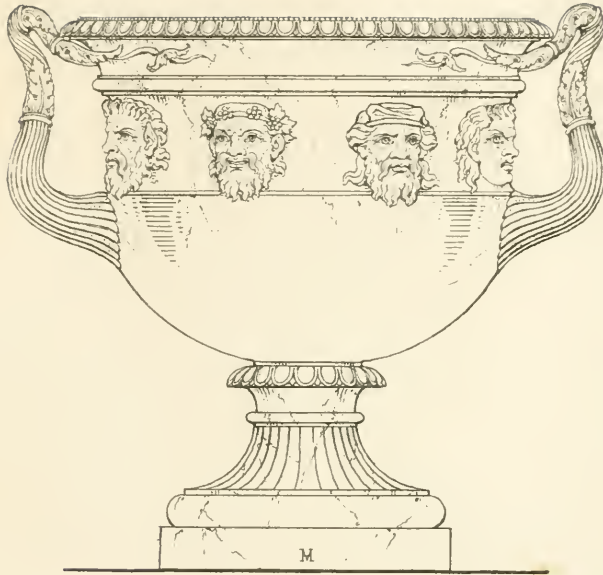
From a Vase, in the Possession of Tho.^s Hope, Esq.^r

Published by H. Moses Oct. 1. 1767.



A Vase from Piranesi.

Published by H. Mises, Oct 2, 1871.



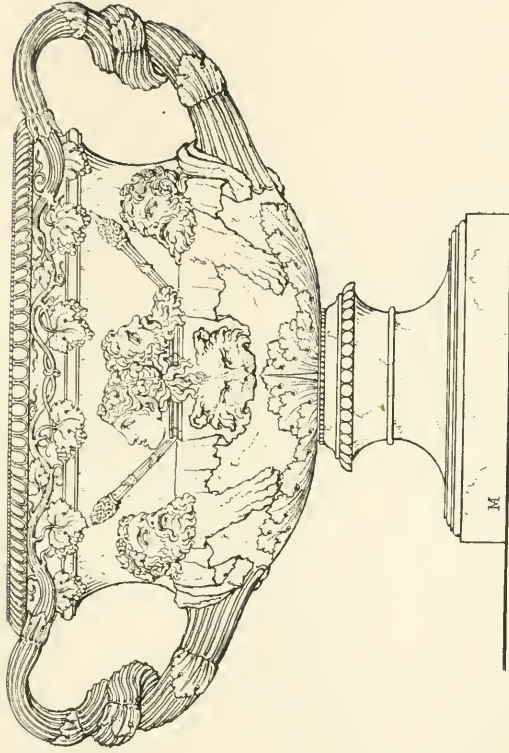
Vase in the possession of His Grace the Duke of Bedford

Published by H. Moses Oct. 1. 1811.



A Vase from Cavaceppis Collection

Published by H. Moser Oct. 1880



Height 3 feet 7 inches

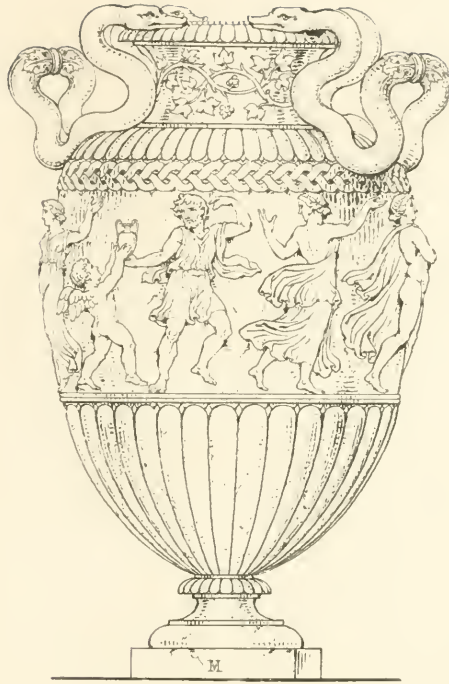
A Grand antique Boeotian vase in the possession of the Earl of Warwick.

Published by Dalziel & Bell.



A Vase in the Musée Napoleon.

Published by H. Moret & Co. Paris.



From a Vase in a Private Collection at Rome.



From a list of a vase, in my possession.

Published by H. Moses, Oct. 1, 1850.



A Vase from Roccheggiani's Monumenti Antichi.

Published by H. Moser, Oct. 1. 1871.



An antique Vase from Piranesi

Published by H. Moses Oct. 1. 1840.



From a vase in a Collection at Naples.

Engraved by J. Moser Oct. 1 1811



From a Cast of a Vase, in my Possession.

Published by H. Moses, Oct. 1. 1810.



From a Cast of a Vase in my Possession.

Published by H. Moses, Oct. 1870.



From a Vase in the possession of the Marquis of Buckingham.

Published by H. Moses Oct. 1. 1861.



Height 3 Feet

A Marble Vase in the British Museum.

Published by W. Moses Oct 1820



A Grand Vase d'ém Piranese.

Publiée par H. Moreau, etc.



From Casts of Vases in my Possession.

Published by D. Masson, 1774.

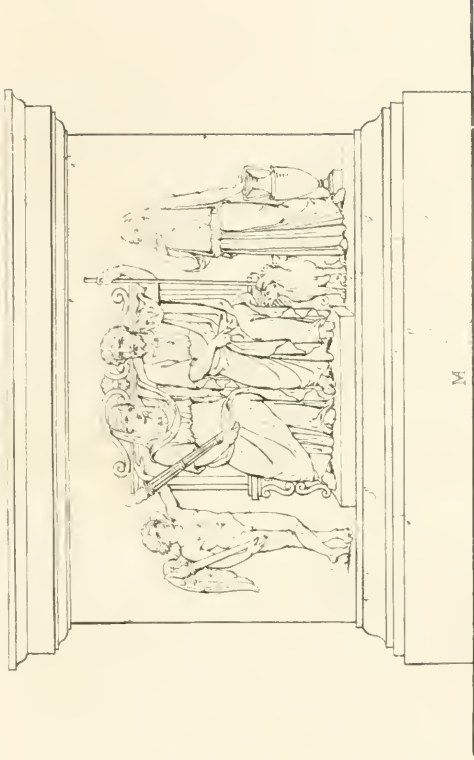


Height 9 1/2 inches



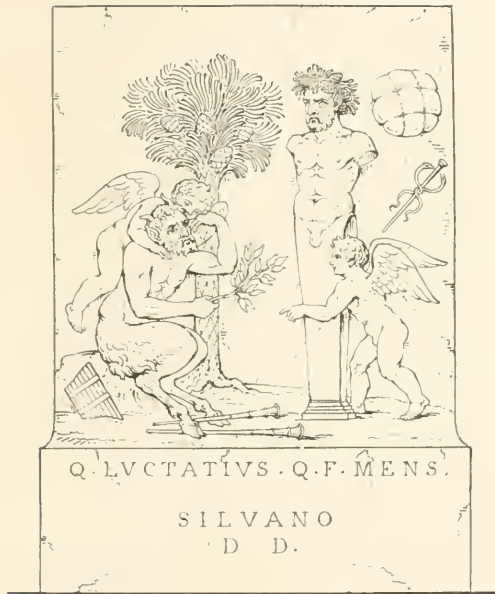
The Portland Vase, now in the British Museum.

Published by Messrs. Dent, 1881.



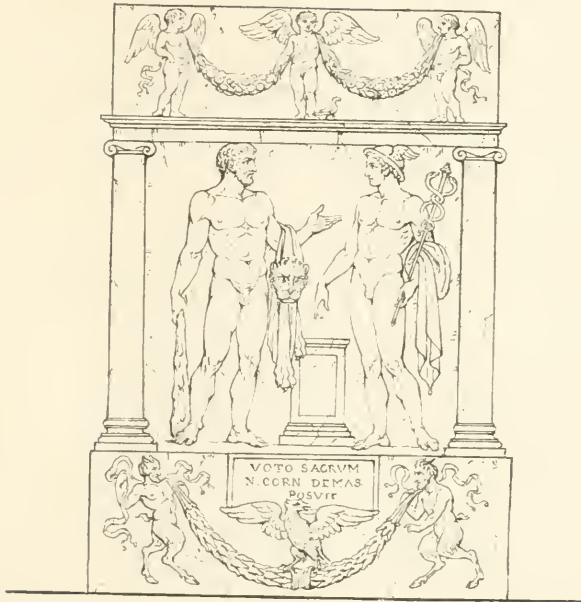
Altare di Pio Clementino

Disegnato da M. G. B. C. C. C. C.



An Altar from the Antiquitates sacre et civiles romanorum explicatæ.

Published by H. Moore, Oct. 1. 1871.



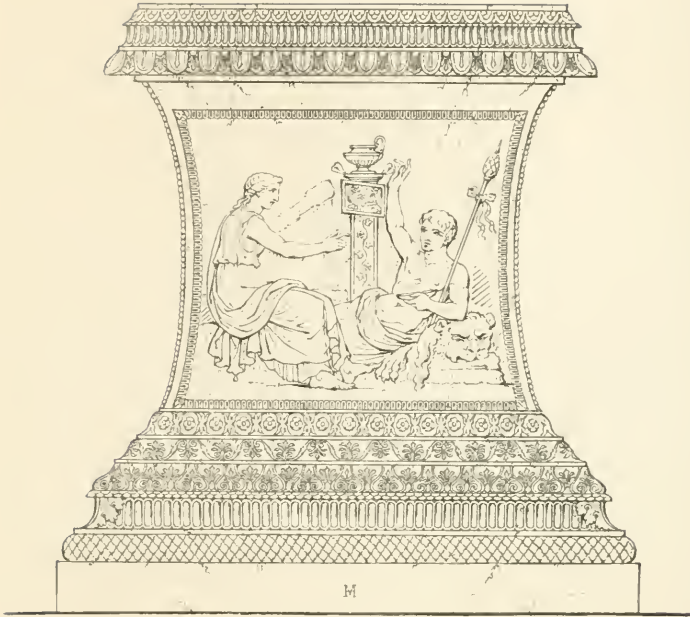
From an Altar at Rome.

Published by H. Moses del. 1861.



From an antique Altar at Rome.

Published by H. Monro, Oxon.



An Altar from the Libreria di San Marco.

Published by B. Moser, Oct. 1871.



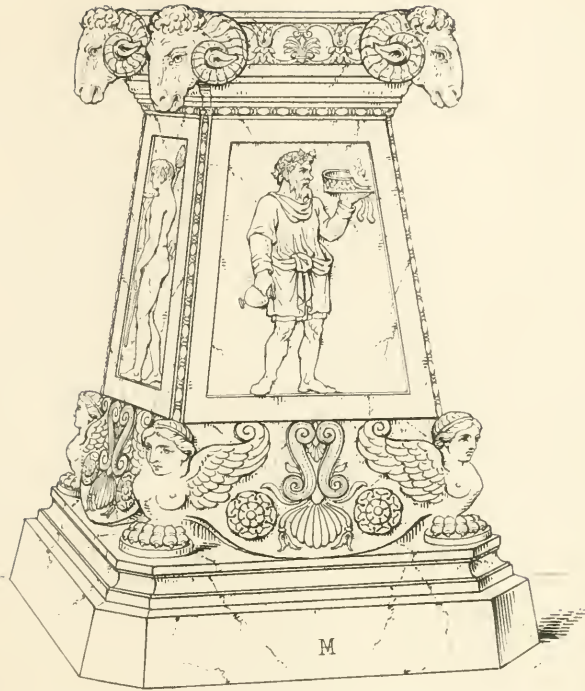
An Altar from the Libreria di San-Marco.

Designed by B. Masson (1781-1804)



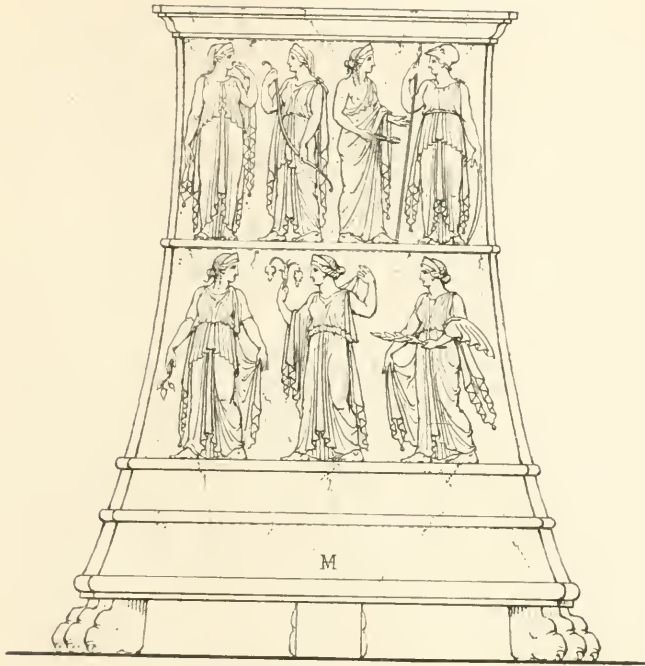
An Altar from the Musée Napoléon.

Published by H. Moore Oct. 1827



An Altar from Cavacippi.

Published by H. Moser, Oct. 1, 1870.



An Altar from Winkelmanns Monumenti Antichi inediti.

Published by H. M. Soc. Oct. 1791.



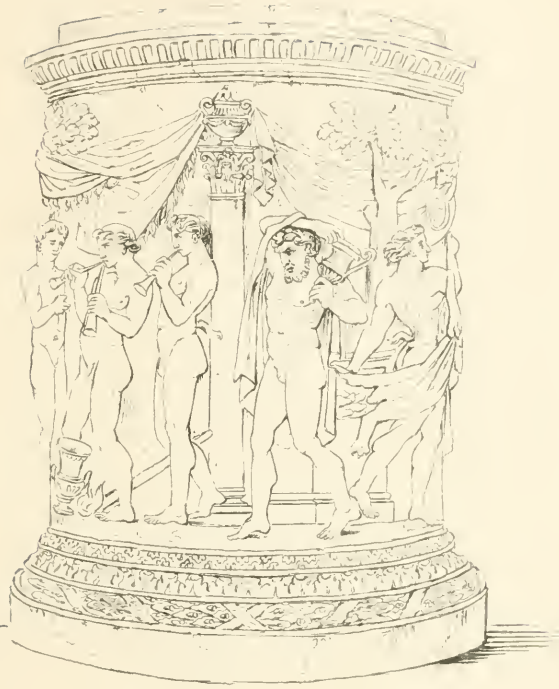
An Altar from the Libreria di San Marco.



An Etruscan Altar from Roccheggianis Monumenti Antichi.



From an Altar in the Borghese Collection.



An Altar from Bartolis, Admiranda Romanarum Antiquitatum.



A Patera from the Museum Romanum De La Chausse.



A Patella from the Museum Remanum of De La Chausse.



From a very Ancient Bronze Patera in the British Museum.



Reverse of the Handle.



A Bronze Patena in the Possession of Cha^s Townley Esq^t.



From a Bronze Patera in the Collection of the Bishop of Winchester.



A Paten from the Museum Romanum of De La Clausse.

MUSEUM ROMANUM DE LA CLAUSSE



From a Patera in the British Museum.

Published by H. Moses, Oct. 1881.



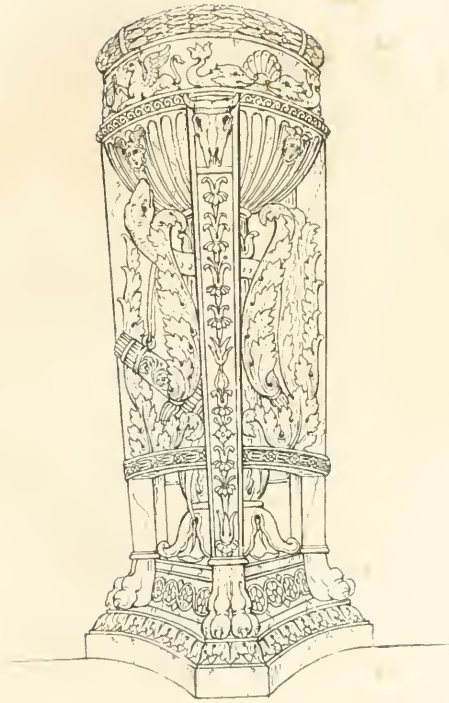
From a Patera in the British Museum.

Published by H. Moses, Oct. 1, 1871.



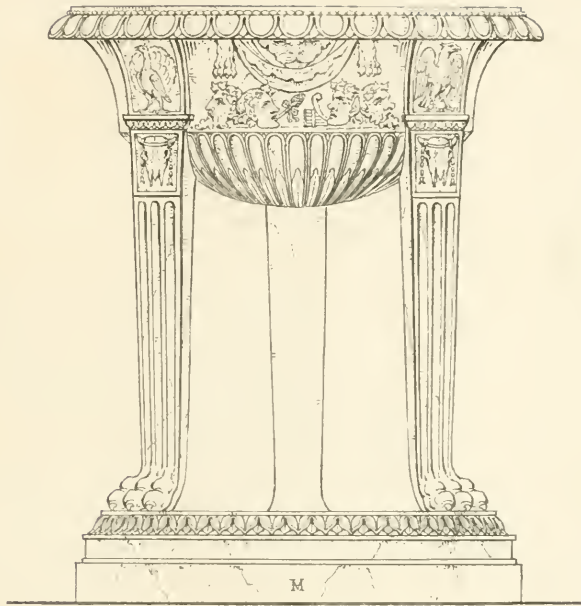
A Patera from Millin, Peintures et Vases Antiques

Published by H. Moses. Oct. 1871.



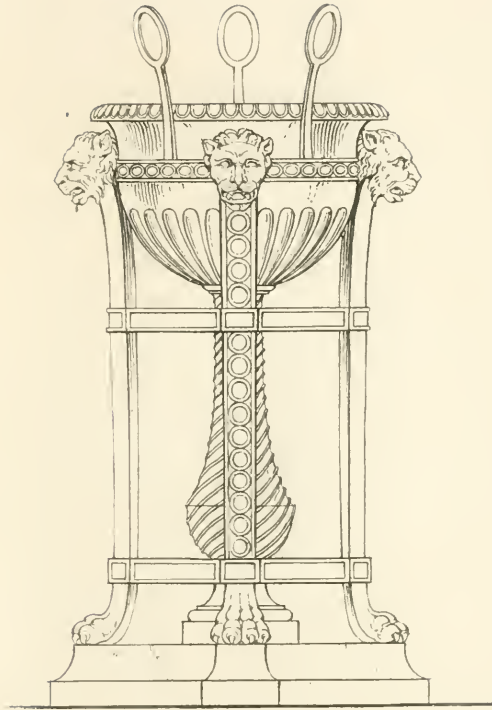
A Tripod in the Musée Napoléon.

Published by H. M. de la Vallée.



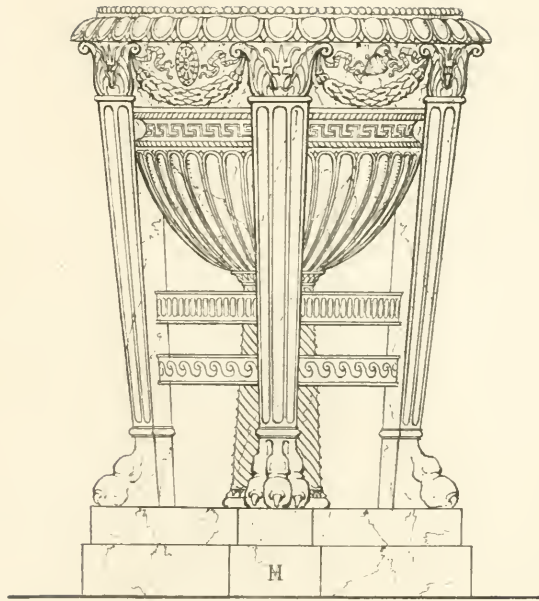
A Tripod from Roccheggiani's Monumenti Antichi.

Published by H. Mosco, Oct. 1280.



A Tripod from the Museum Worsleyanum.

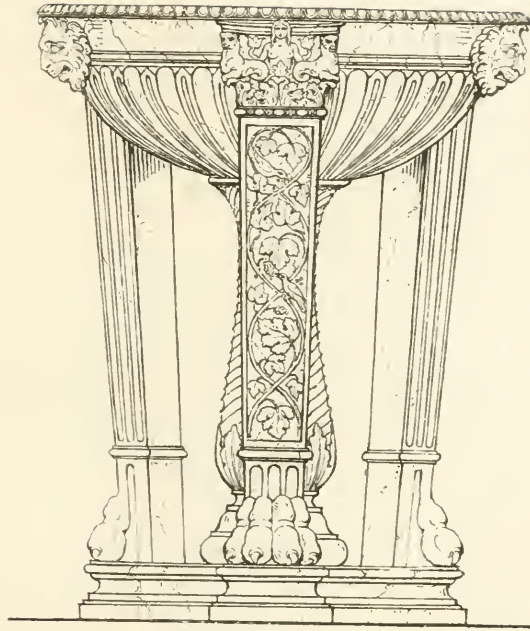
Published by H. Moser, Paris.



An antique Tripod from Piranesi.

Engraved by H. Moore & Co. 1820.





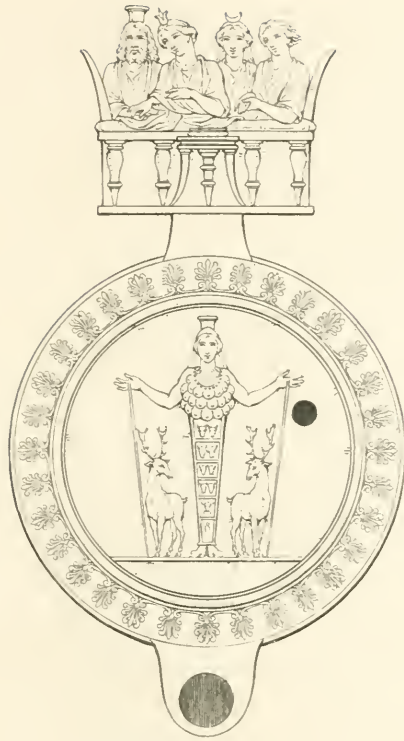
A Tripod in the Musée Napoléon.

Published by H. Mose, Oct. 1851.



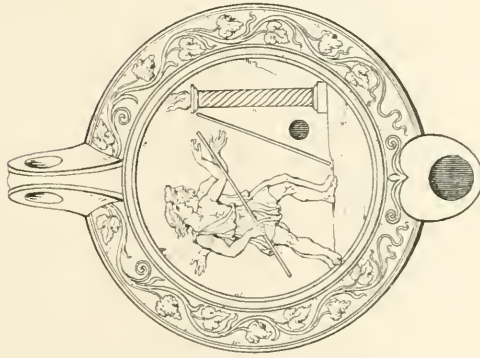
Lamp from Bartolis Antiche Lucerne

Antiquities of Lucerne



A Lamp from Bartoli's Antiche Lucerne.

Engraved by J. J. Moore & Co. 1851.



Lamps from Bartolozzi's *Antiche Lucerne.*

Published by H. Koenig, Berlin, 1818.



A Lamp from Bartoli's Antiche Lucerne

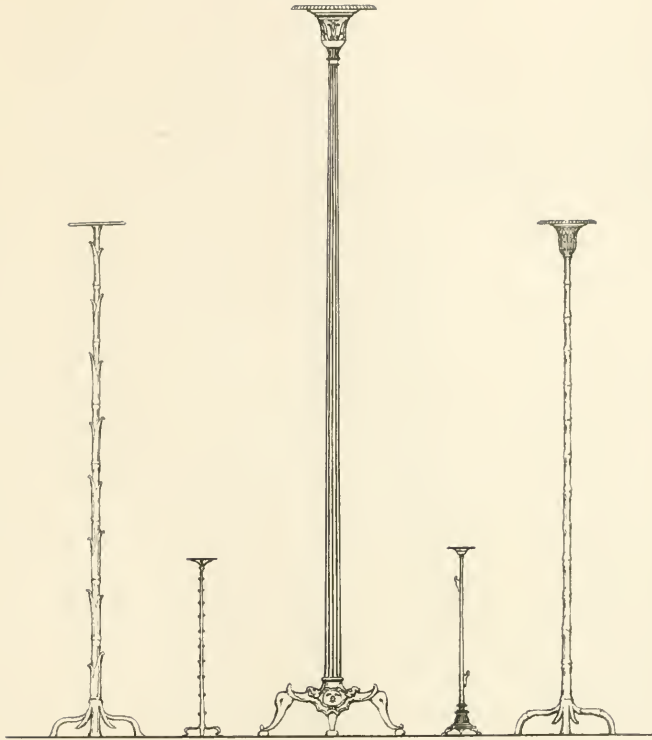
Published by H. Musca, Der Voss.



*Antique Lamp from the Museum Romanum
of De la Chausse.*

Published by H. Meunier, 1848.

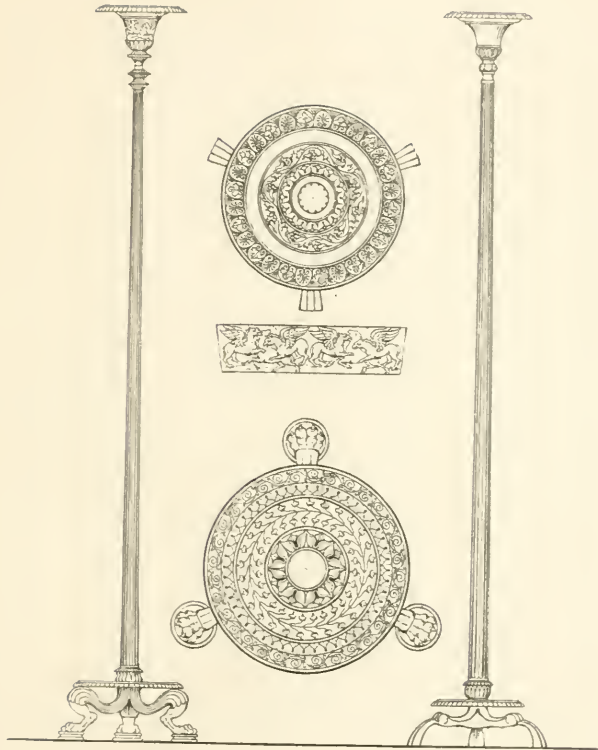




Candelabra in the British Museum.

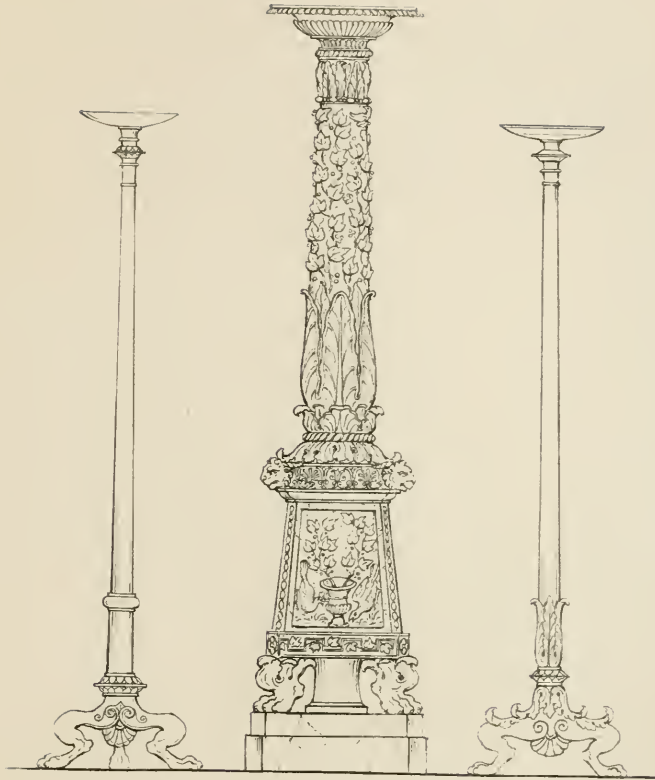
Published by H. Moses, Oct. 1. 1871.





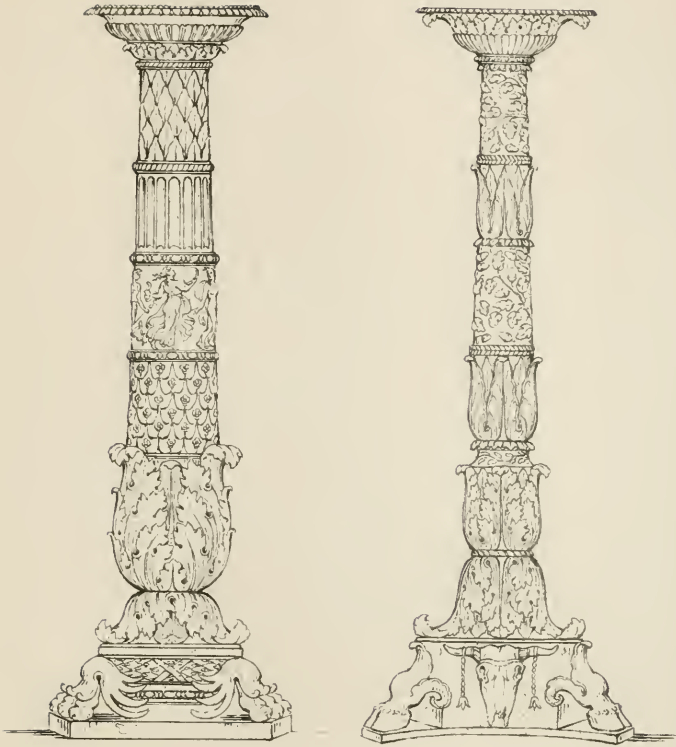
Bronze Candelabra, found in Herculaneum.

Architectural and Ornamental Drawing



Candelabra from Cinacoppi Sc.

Published by H. Moxes Oct. 1856.



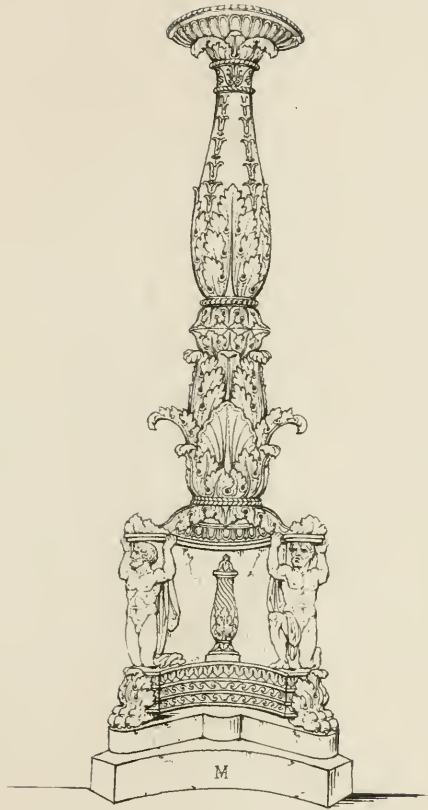
Candelabra in the Musée Napoleon.

Tablet. 146. H. M. 1811. 1812.



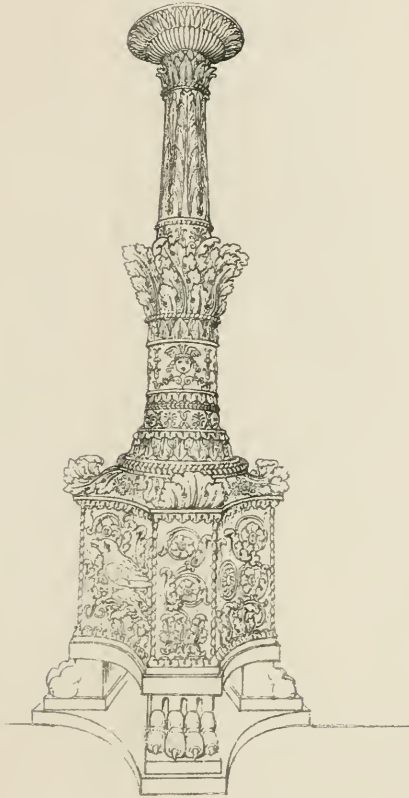
A Candelabrum, in the possession of Thomas Hope, Esq.

Published by H. B. No. 20, Oct. 1801.



A Candelabrum from the Musée Napoléon.

From the Musée Napoléon.



An antique Candelabrum at Rome

Publ. by H. Murray del. L.S.



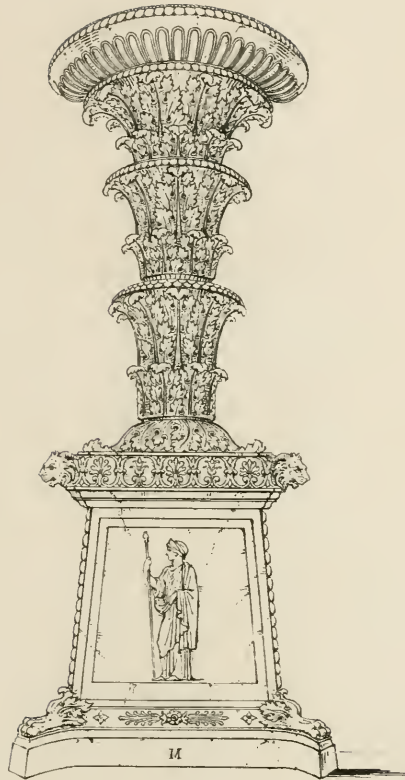
A Candelabrum from Piramesi.

Published by H. Messer & Co. 1872.



A Grand antique Candelabrum from Pirinusi.

Published by H. Moses, Oct. 11611.



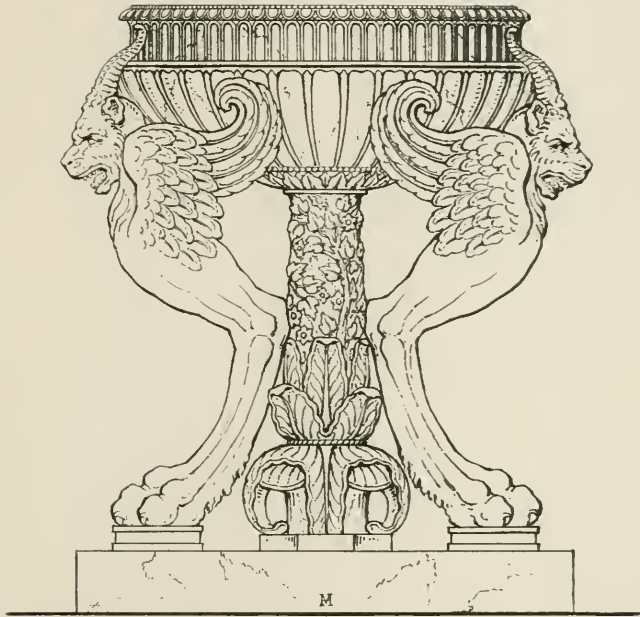
A Candelabrum from Piranesi.

Published by F. Mosses Oct. 1860.



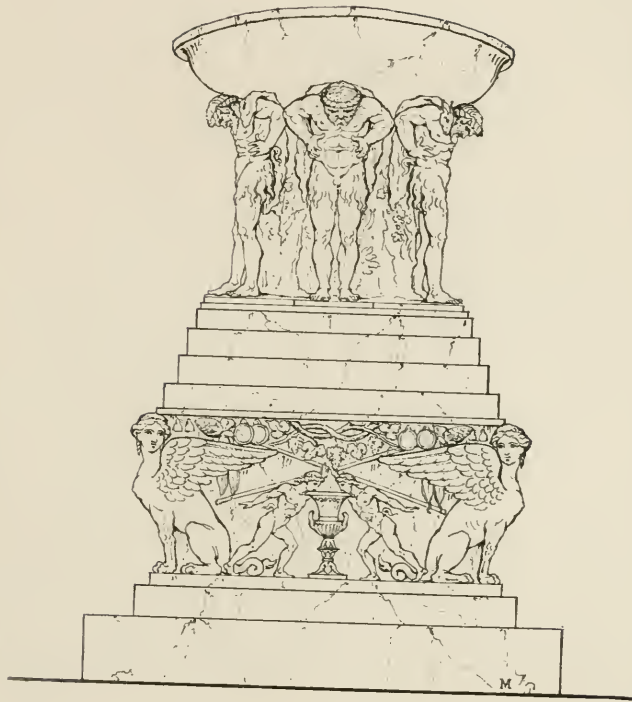
A Candelabrum from Piranesi.

Published by H. Moses, Oct. 228a.



An Antique Tazza from Piranesi.

Published by H. Moses, Oct. 1, 1891.



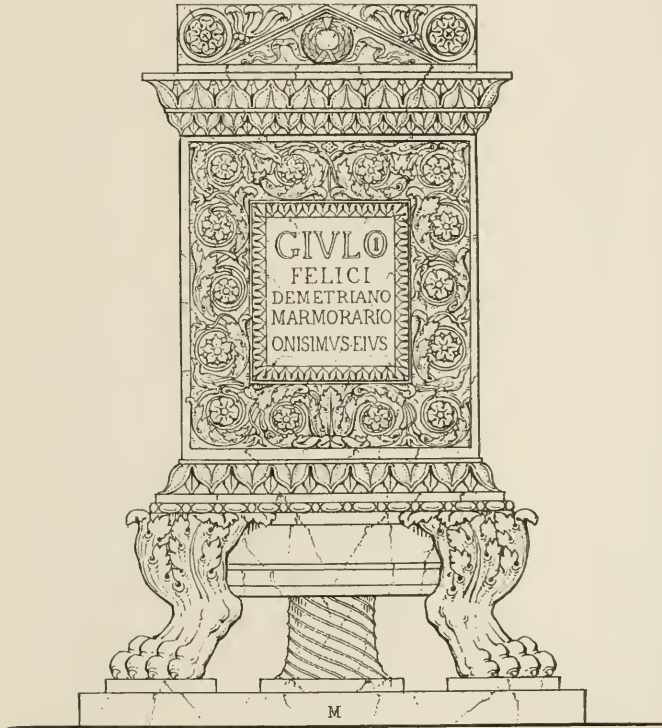
A Grand antique Tazza & Pedestal from Piranesi.

Published by H. Moses Oct. 1. 1821.



A Sepulchral Cippus from Piranesi.

Published by H. Moser, Oct. 1881.



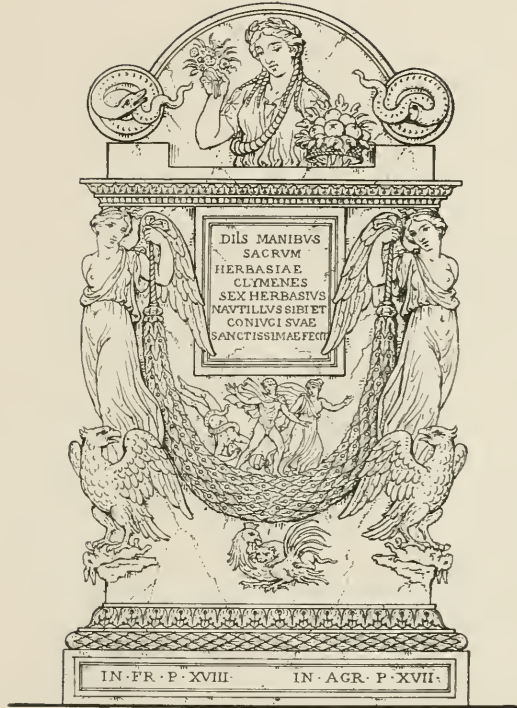
A Sepulchral Appar, from Piranesi.

Published by H. Moses, Oct. 23rd 1871.



A sepulchral Cippus from Piranesi.

Published by H. Moseley, Oct. 1st 1871.



A Cippus from the Antiquitates sacrae et-civiles romanorum explicite.

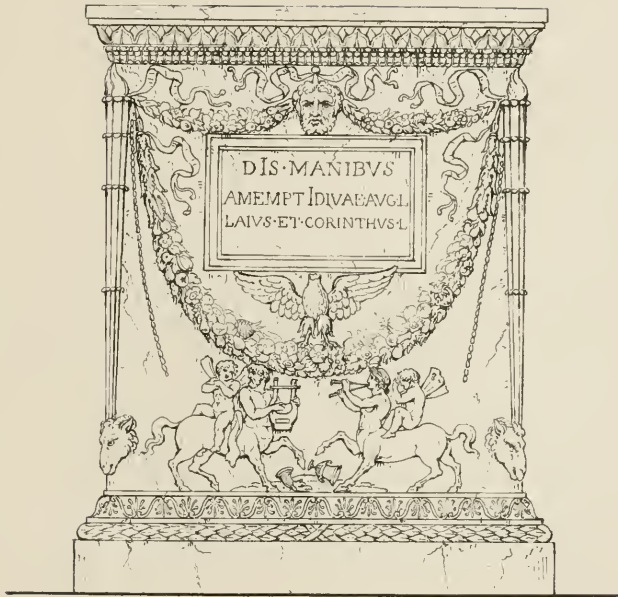


1. Sepulchral Altar: from the *Antiquitates sacre et civiles Romanorum explicite*.



A Cippus from the Borghese Collection.

Published by H. Maseo, Oct. 1. 1877.



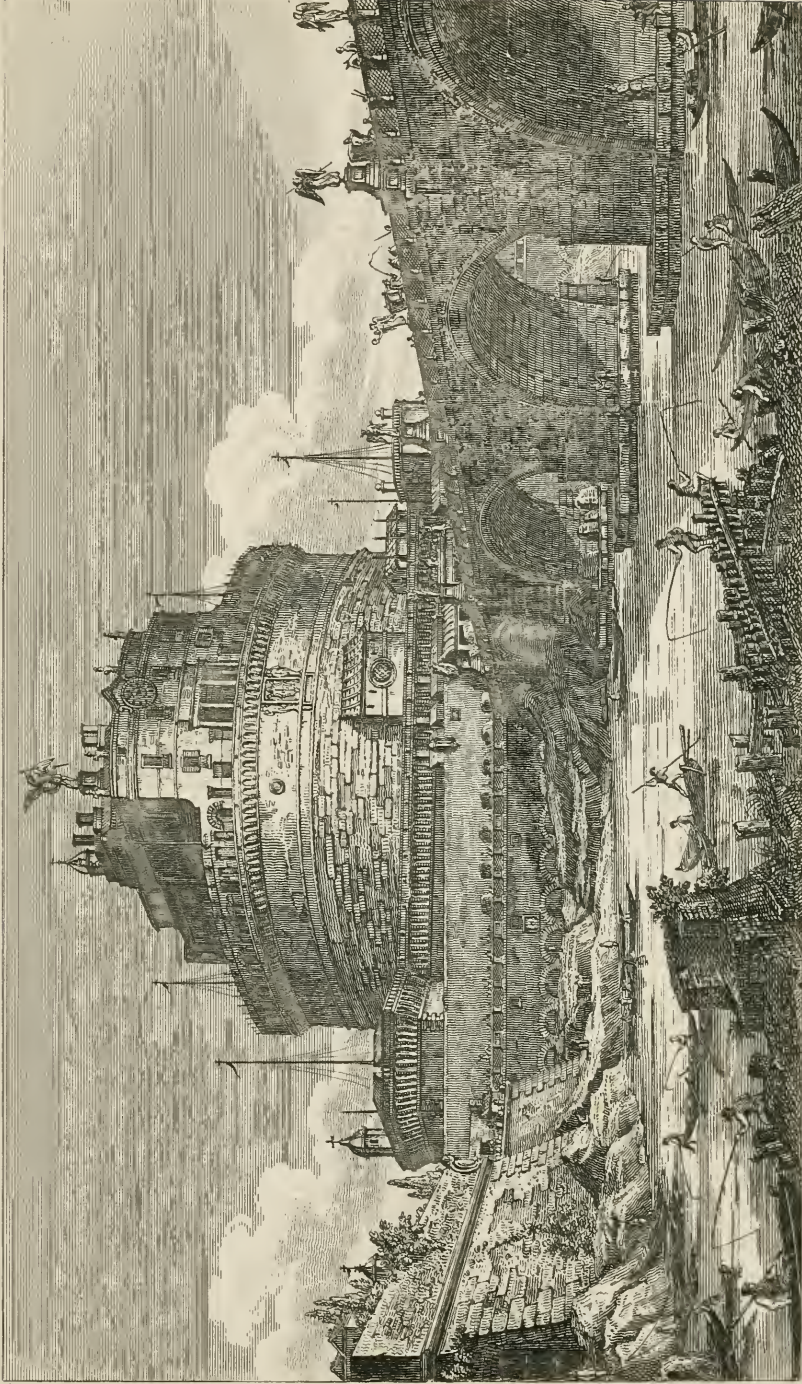
A Sepulchral Cippus from the Musée Napoléon.

Published by H. Moser, Oct. 1. 1831.

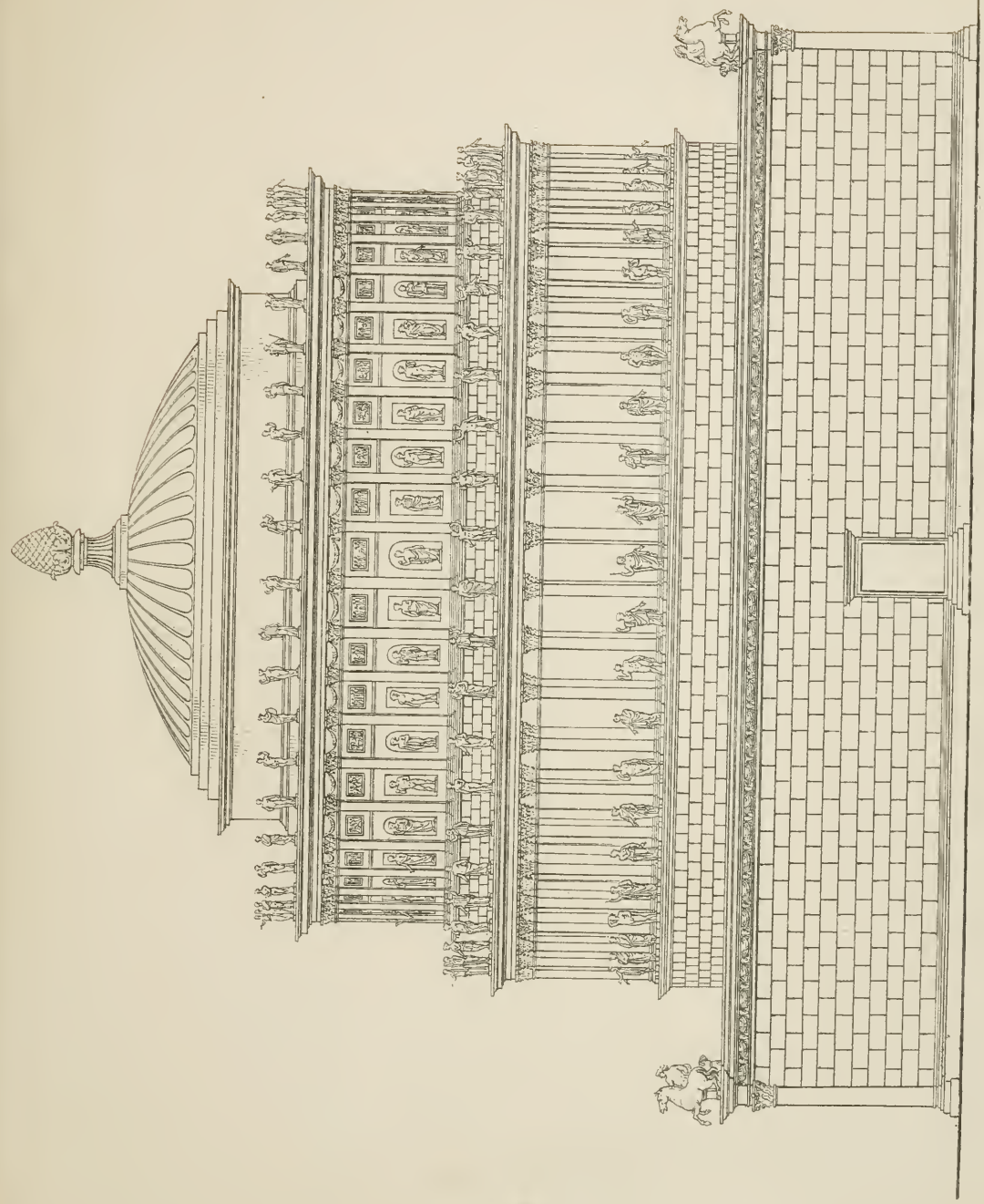




The opening of a tomb, as described by Sir William Hamilton.

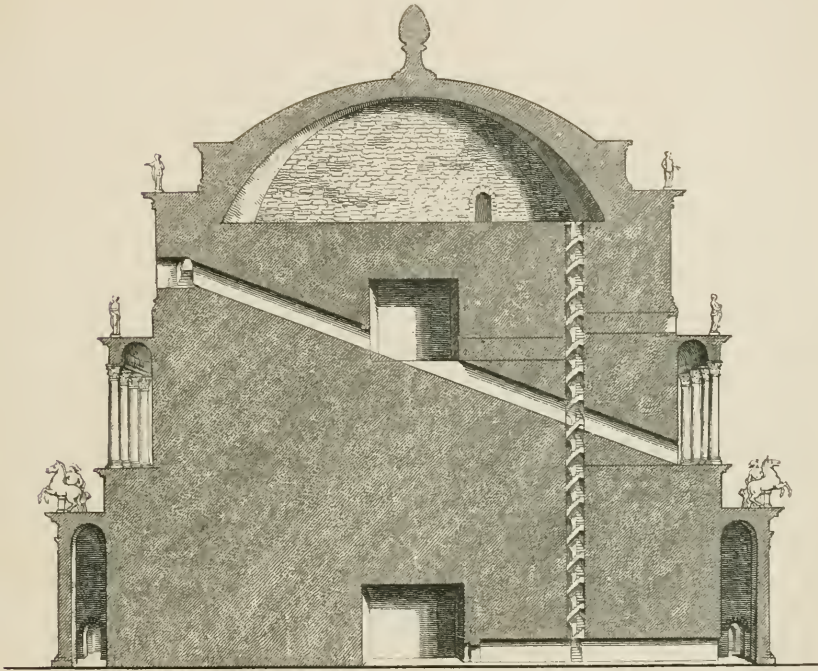


The Mausoleum of Hadrian now called the Castle of St. Angelo.



The Mausoleum of Hadrian in its peristyle state as described by Procopius and other Authors.

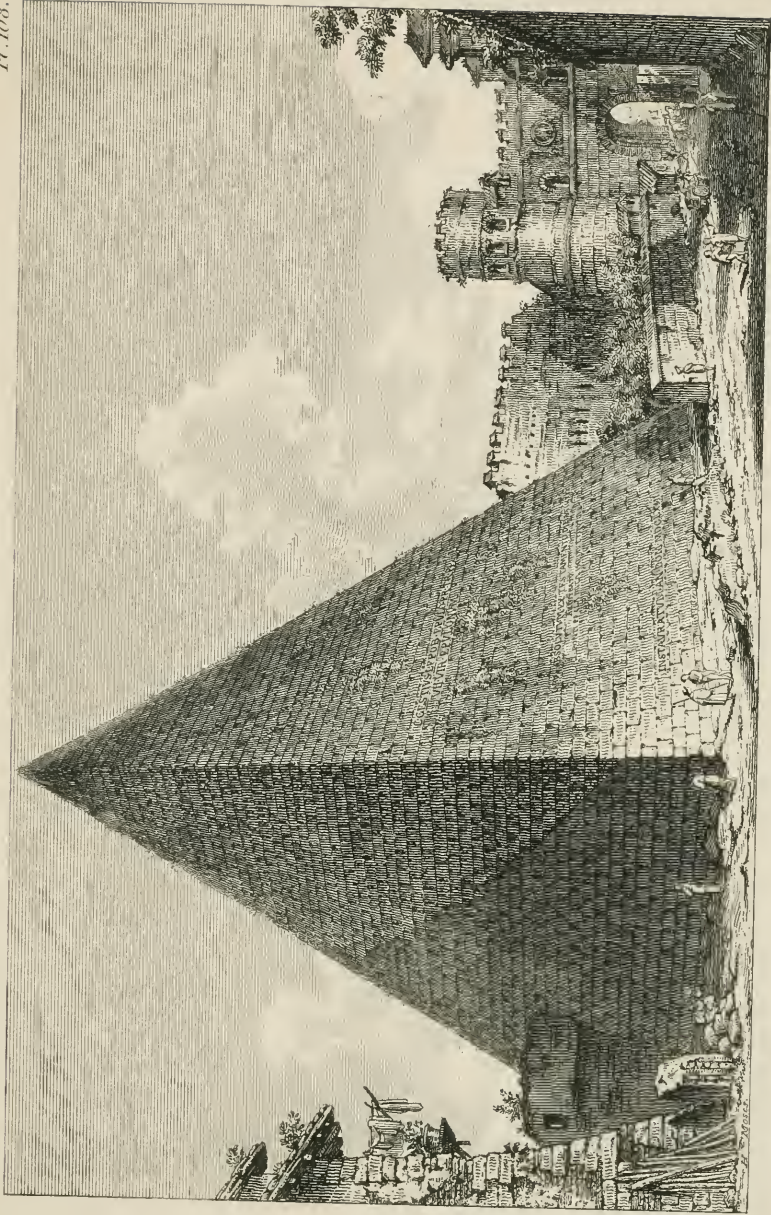
Published by H. Moseley, Esq.



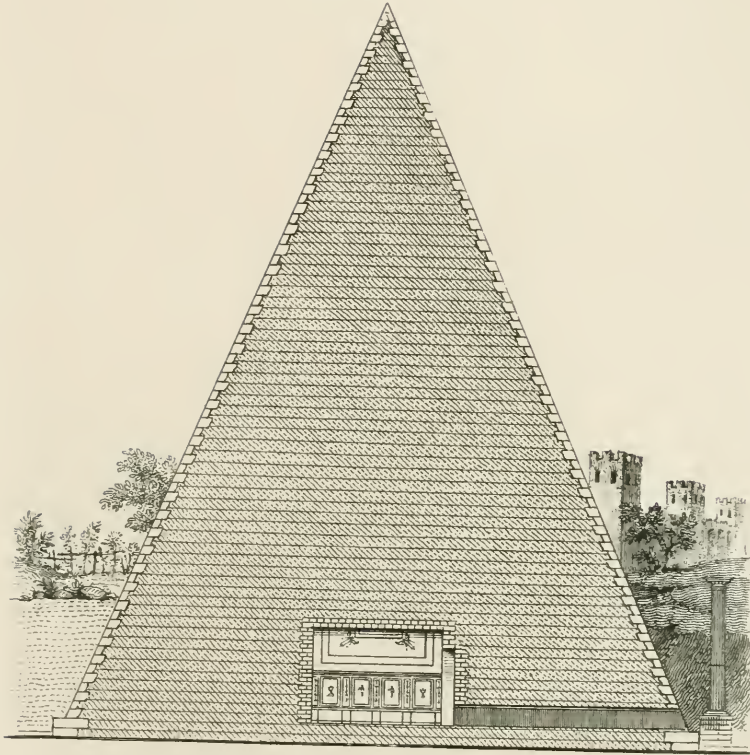
Section of the Mausoleum of Hadrian from Bartoli.

Published by H. Moser, Oct. 1. 1811.



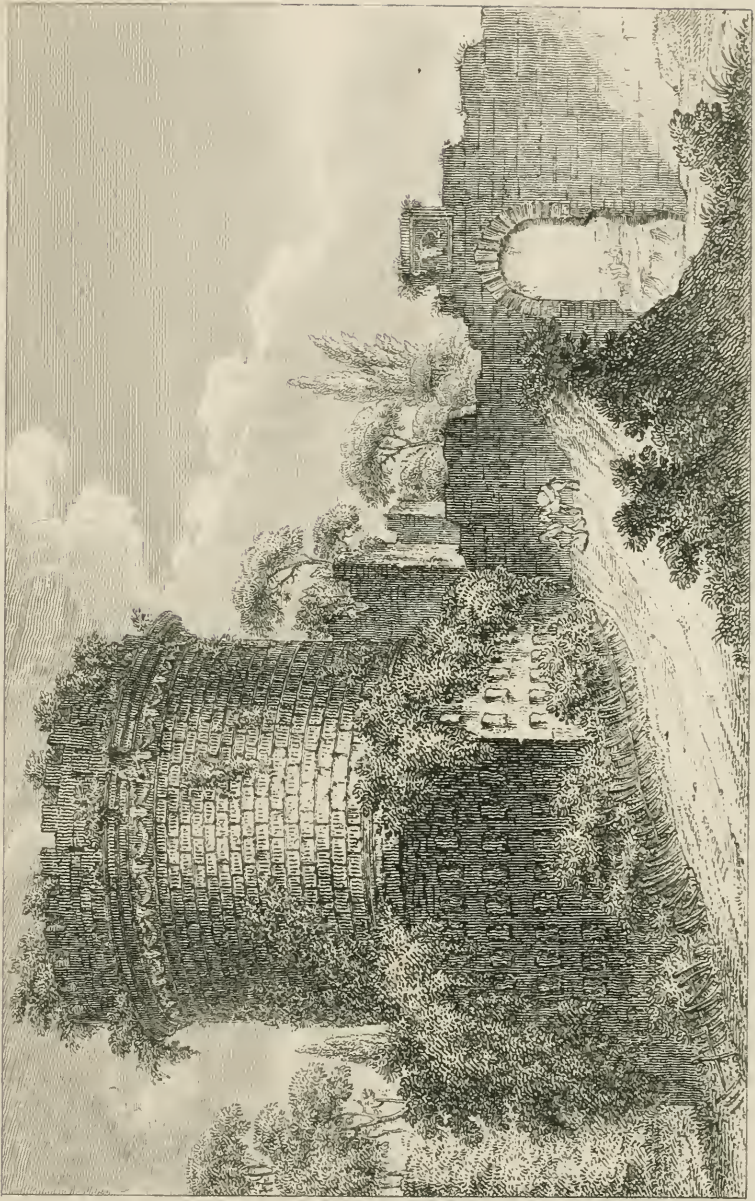


The Tomb of Caius Cestius with the Gate of S^t Paul.



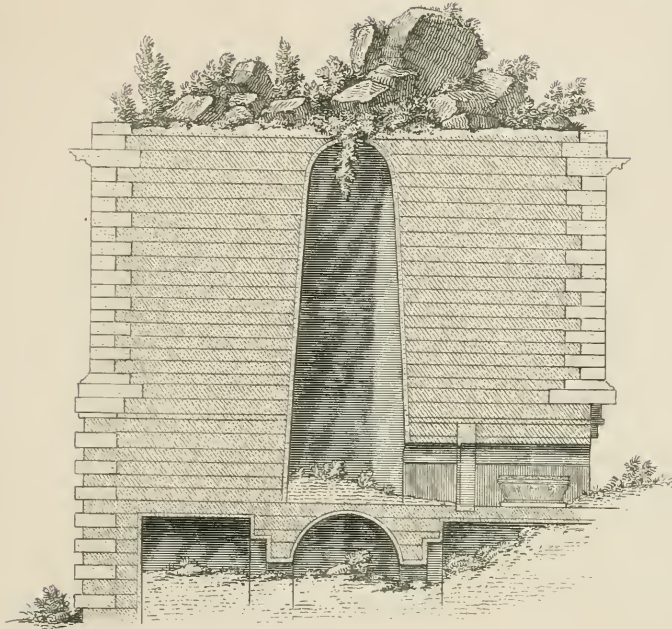
Section of the Tomb of Caius Cestius.

Published by H. Moses, Oct. 1870.



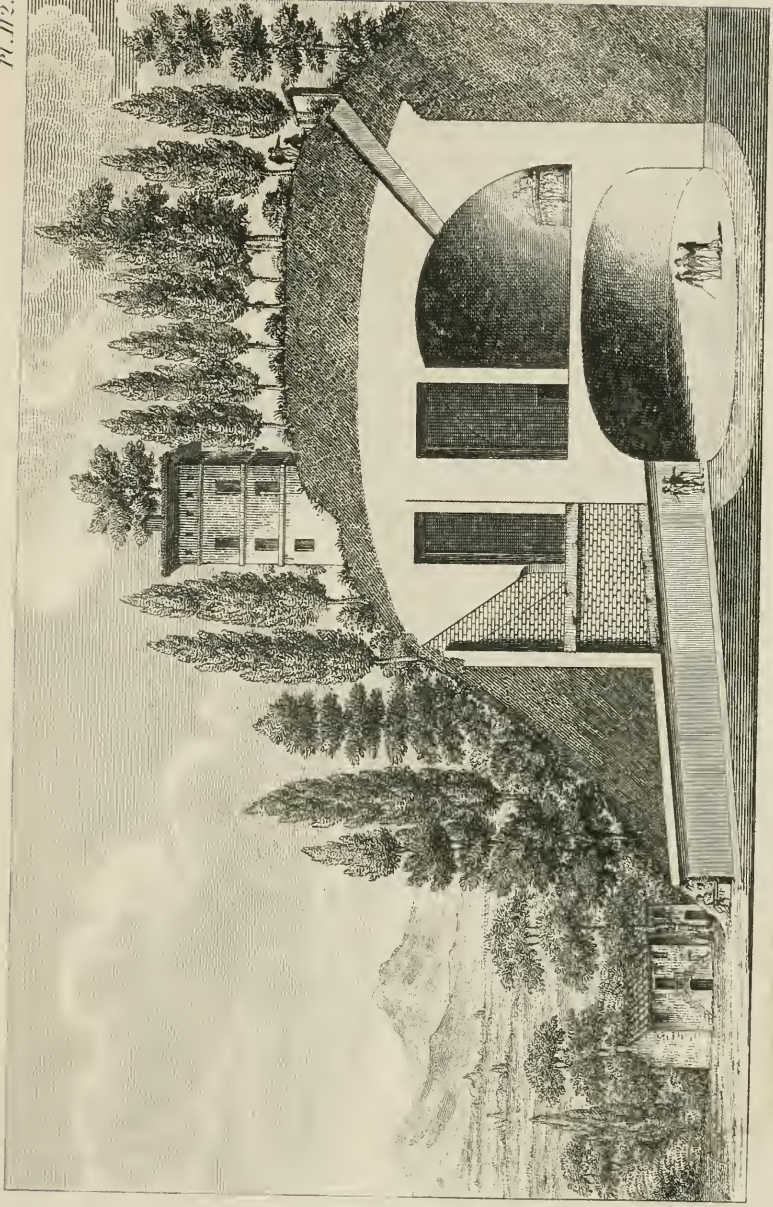
The Tomb of Cecilia Metella commonly called Capo di Bovi.

Published by G. B. Whittell & Co. N. York.

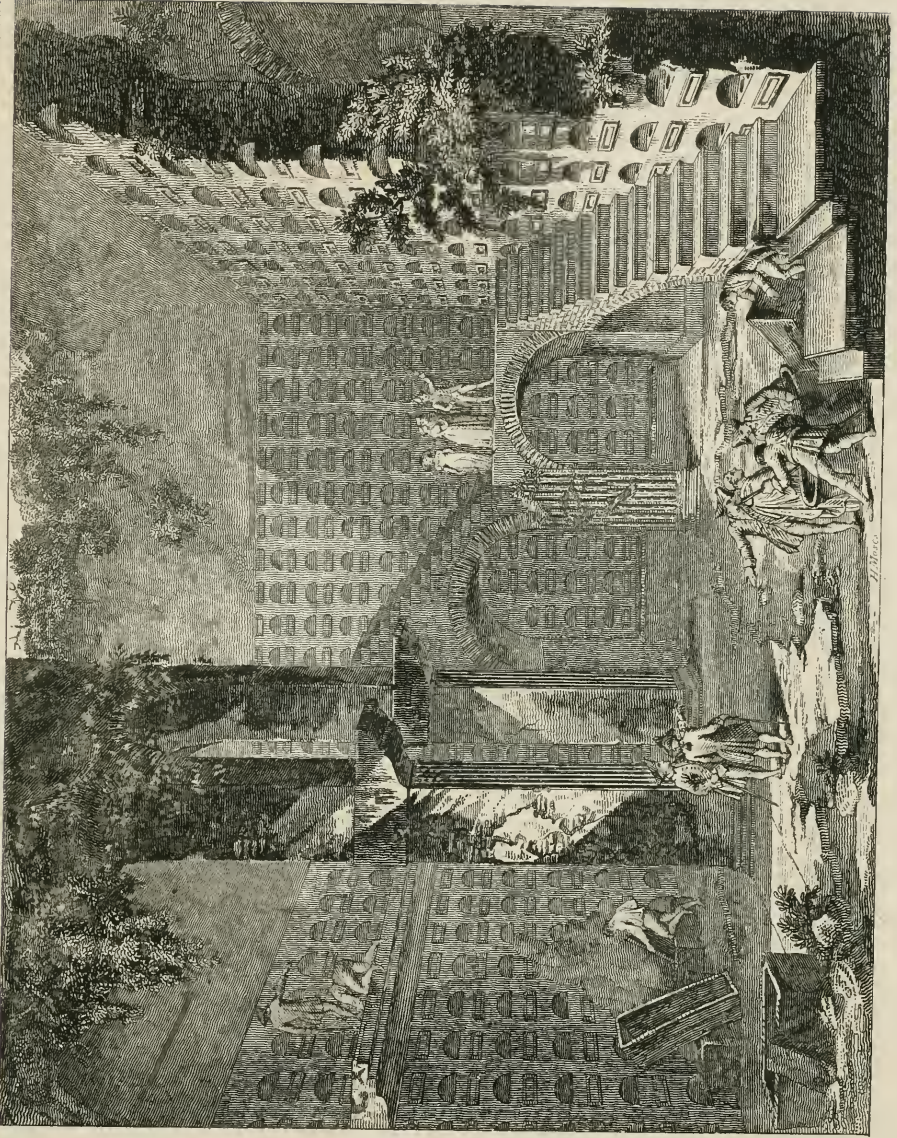


Section of the Tomb of Cecilia Metella.

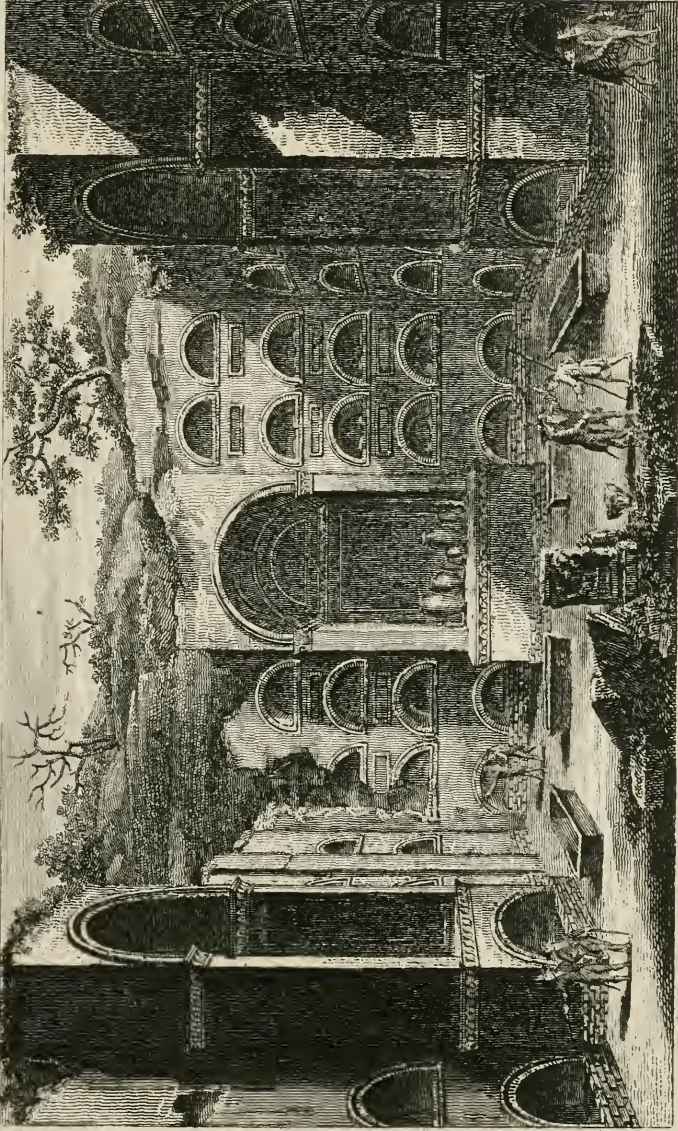
Published by H. M. Cook, Oct. 1850.



Section of the Tomb of Alexander Severus & Julia Mamaea commonly called Monte del Girano.



A Sepulchral Chamber of the family of Livia.



A Sepulchral Chamber, discovered in the Year 1746, near the Gate of San Sebastiano, at Rome.



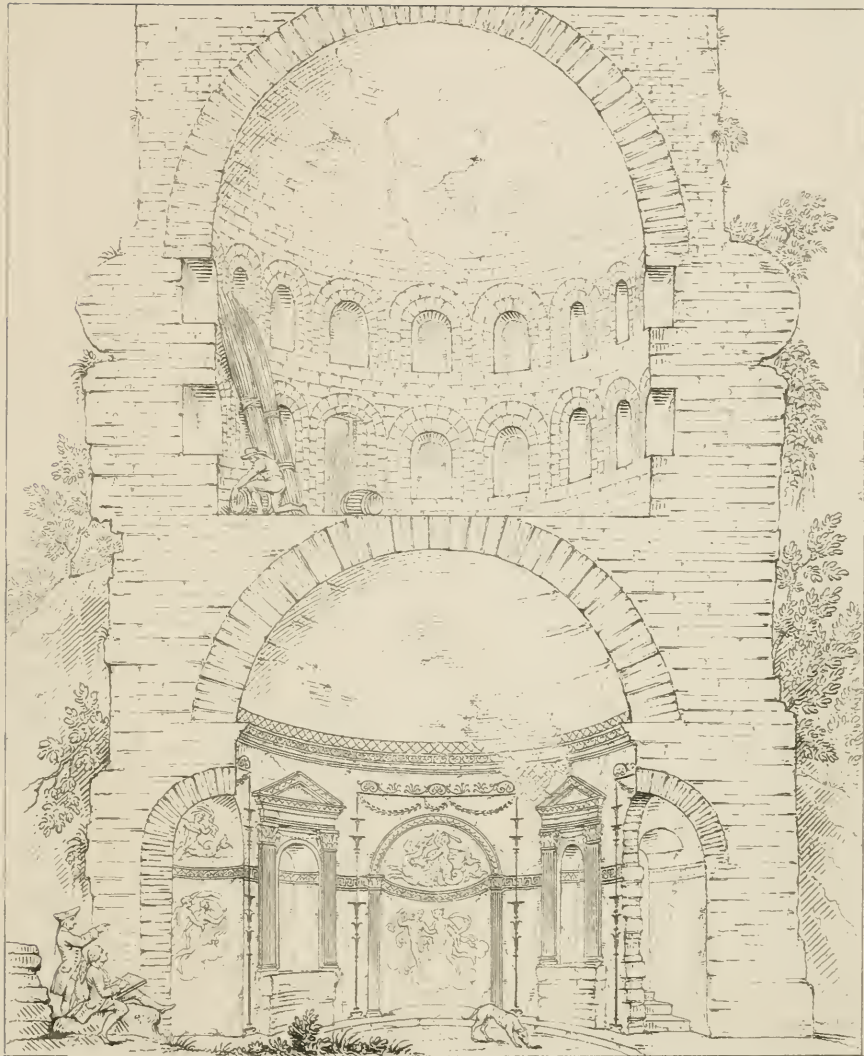
The Tomb of P. Vibius Maximus.



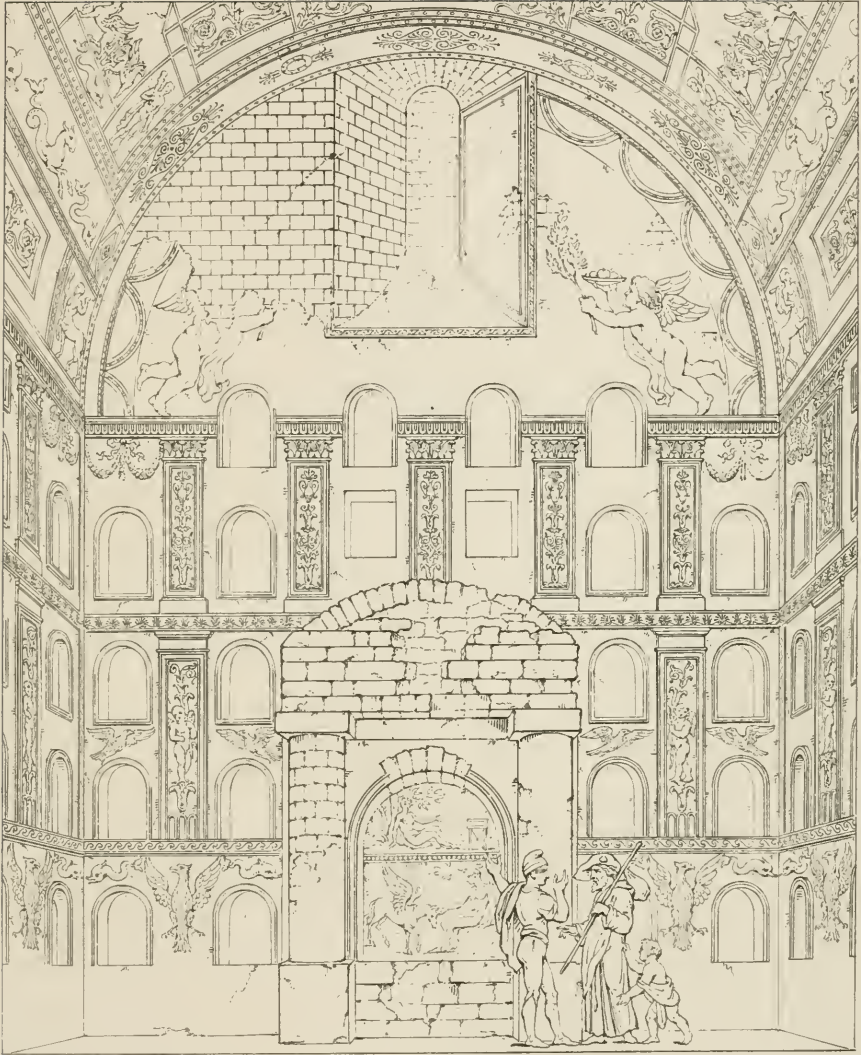
Section of a Tomb of the Equites singulares.



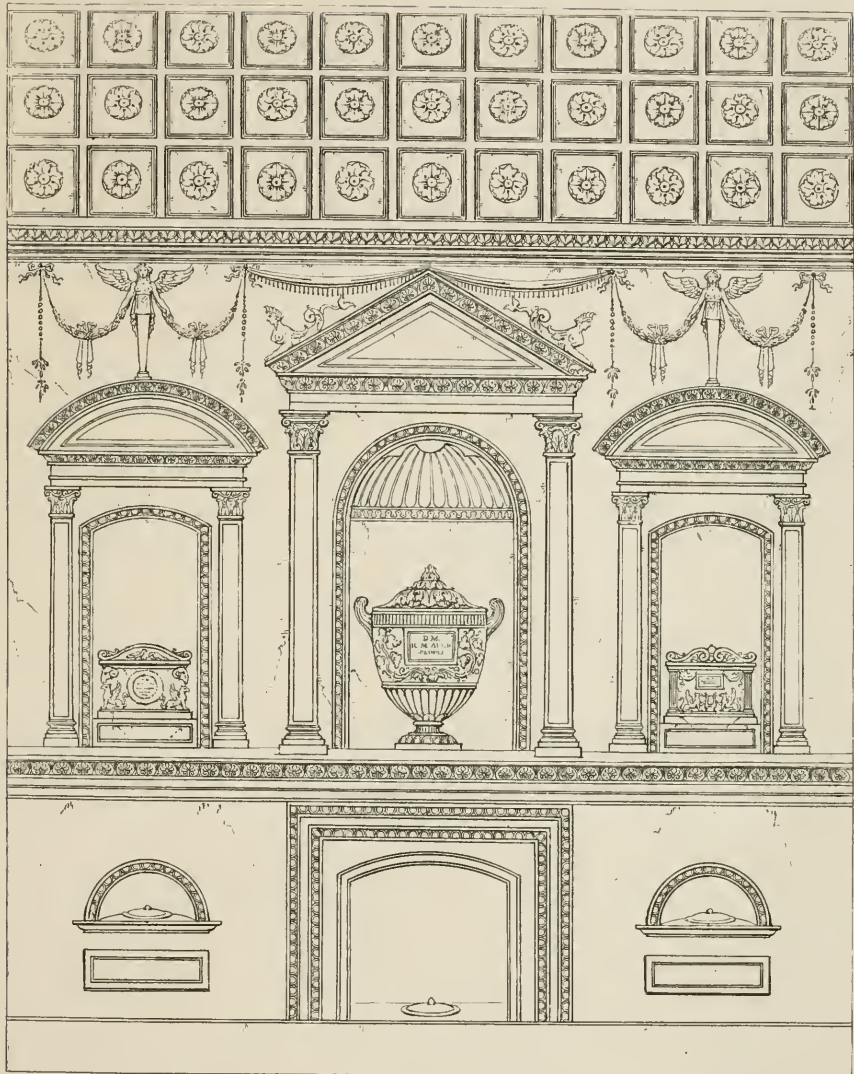
View of a Tomb near San Vito.



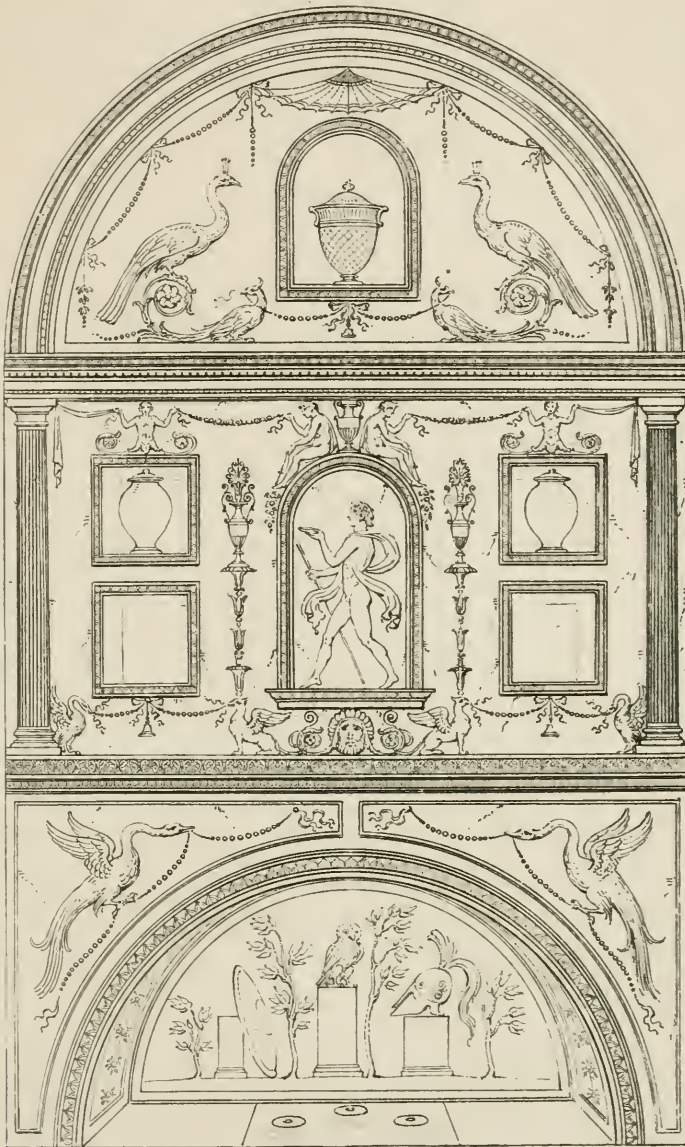
Section of the same Tomb shewing the Interior.



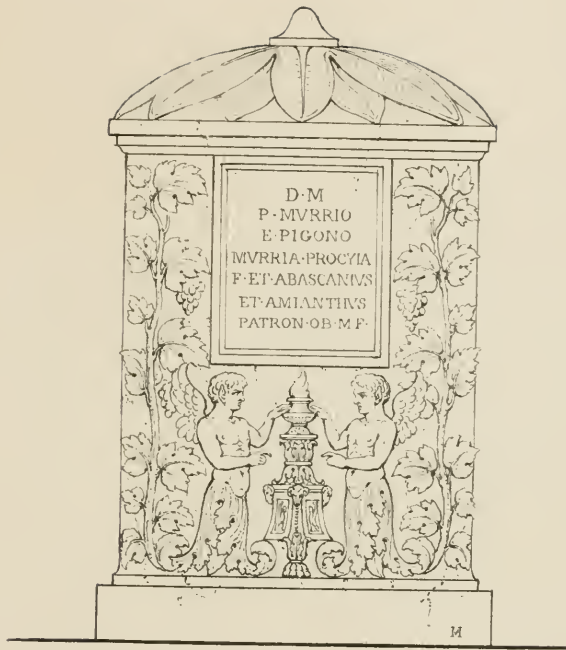
Interior of a Sepulchral Chamber near San Vito.



From a Sepulchral Chamber in the Villa Corsina.

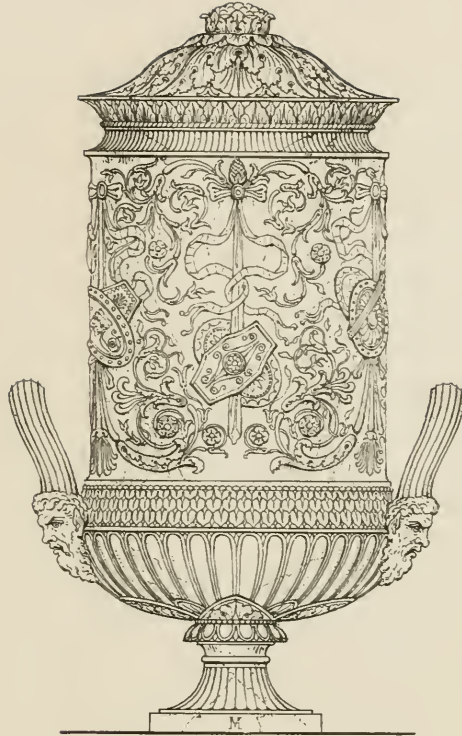


From a Sepulchral Chamber in the Villa Corsina.



Antique Cinerary Urn at Castle Howard.

Published by W. Murray del. & sculp.



A Funerary Urn, from Piramesi.

Published by H. M. See, Oct. 1. 1871.



A Funerary Urn, from Bartolus' Antichi Sepolcri.

Published by H. Moses, Oct. 1871.



An Etruscan Cinerary Urn, from Bartolli's Antichi Sepolchri.

Published by H. Moser, 1857, p. 161a.



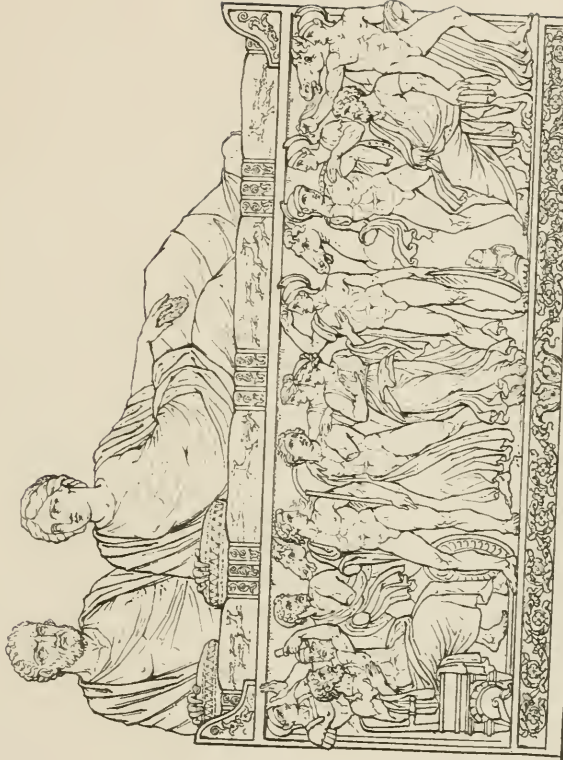
An Etruscan Cinerary Urn, from Bartolisi's Antichi Sepolcri.

Published by H. Moore, Oct. 1850.



An Etruscan Cinerary Urn, from Bartolis' Sepulchrorum Monumenta.

Published by H. Moseley Oct. 1. 681.



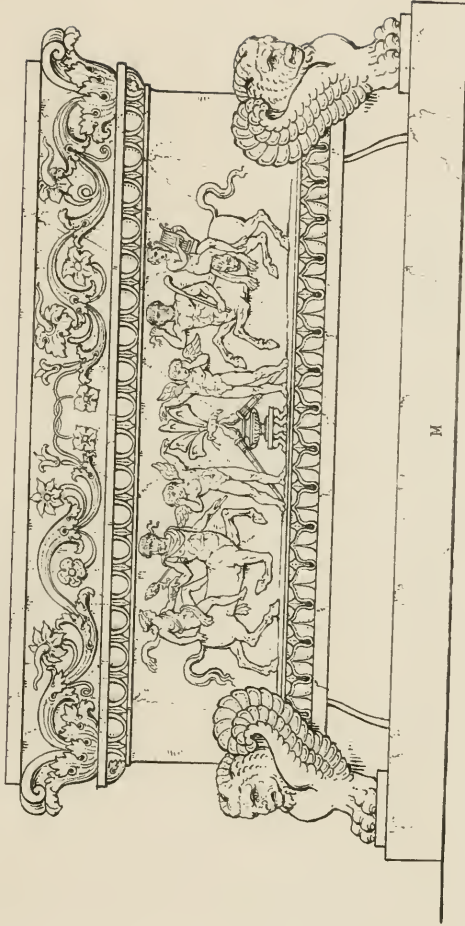
A. Sarcophagus from Bartolis, Antichi Sepolcri.

Published by H. Meyer, O. & G. B.



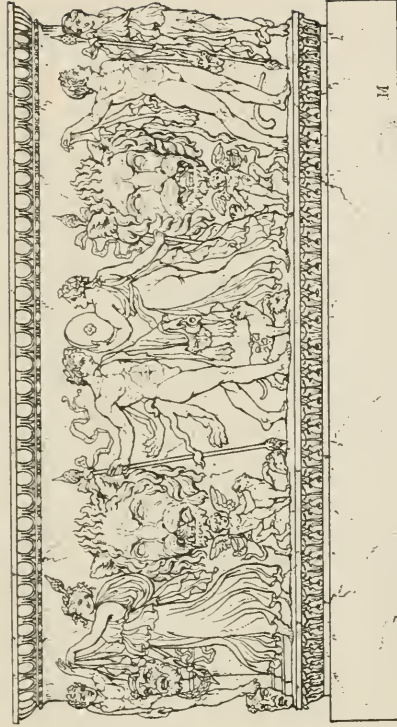
Three Sarcophagi of Porphyry, from the Church of Saint Constance.

Published by H. Moser, 1887, p. 126.



A Sarcophagus from the Museo Pio-Clementino.

Published by H. Moore, 188, 188a.



A sarcophagus from the Museo Pio-Clementino.

Published by H. Messer, Oct. 1, 1881



From the Front of a Sarcophagus in the British Museum.

Published by H. Moore, Oct. 1882.



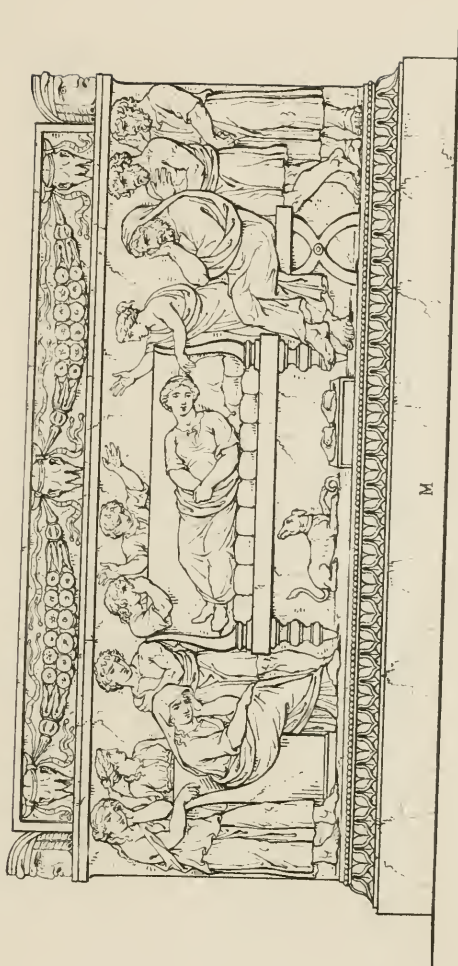
A Sarcophagus from the Musée Napoléon.

Published by H. Muscatelli, 1876.



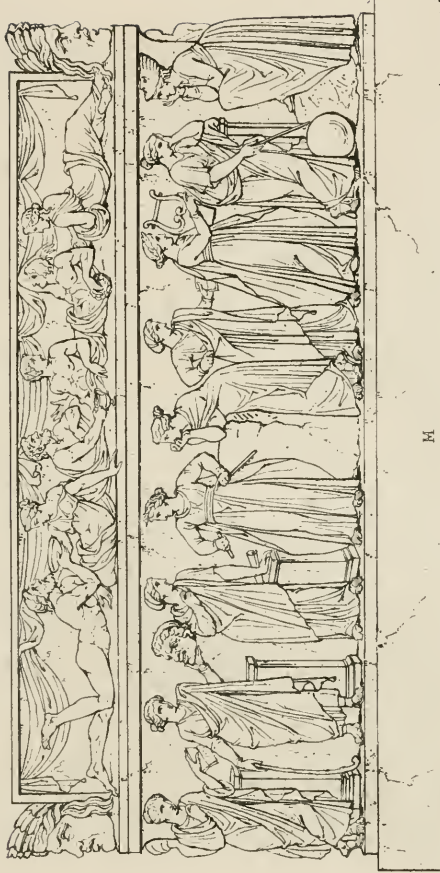
A Strophobolus found near Ephesus.

Published by H. Moore, Oct. 1881.



A. Sarraplagus in the British Museum.

Published by H. Murray, 1871, p. 110.



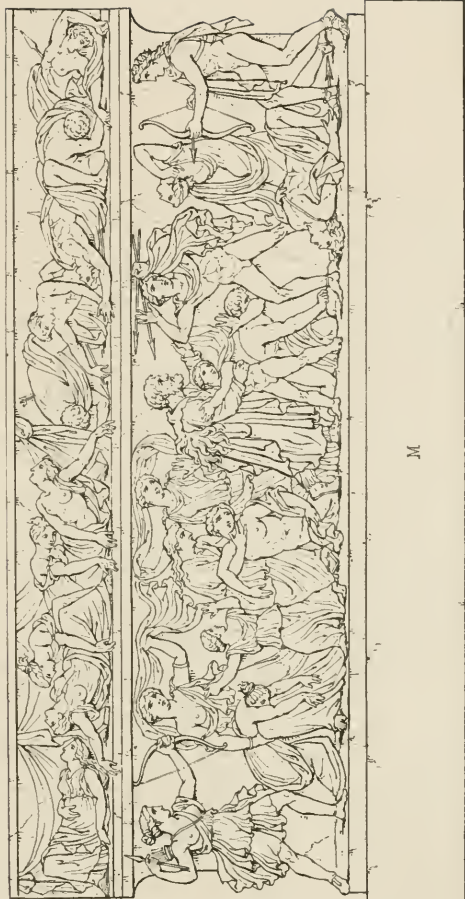
A Sarcophagus in the Musée Napoléon.

Published by H. Moser, Art. 1.1.80.



The Ends of the same Sarcophagus.

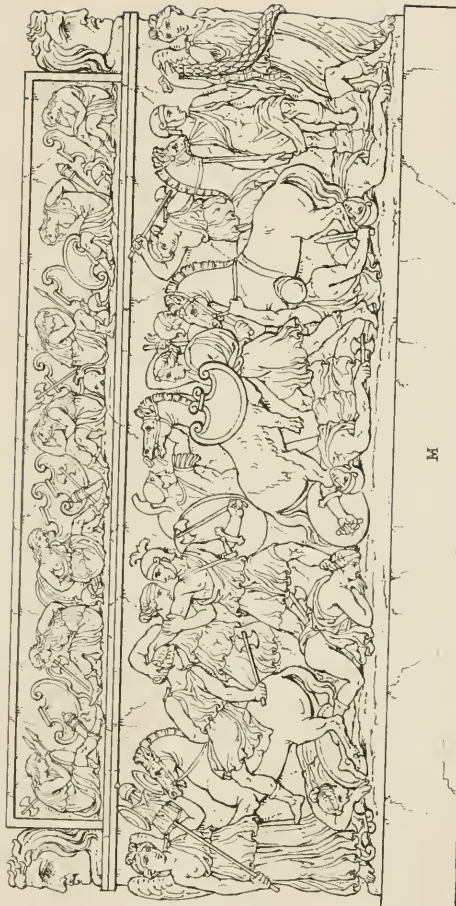
Published by H. Moore, etc., etc.



M

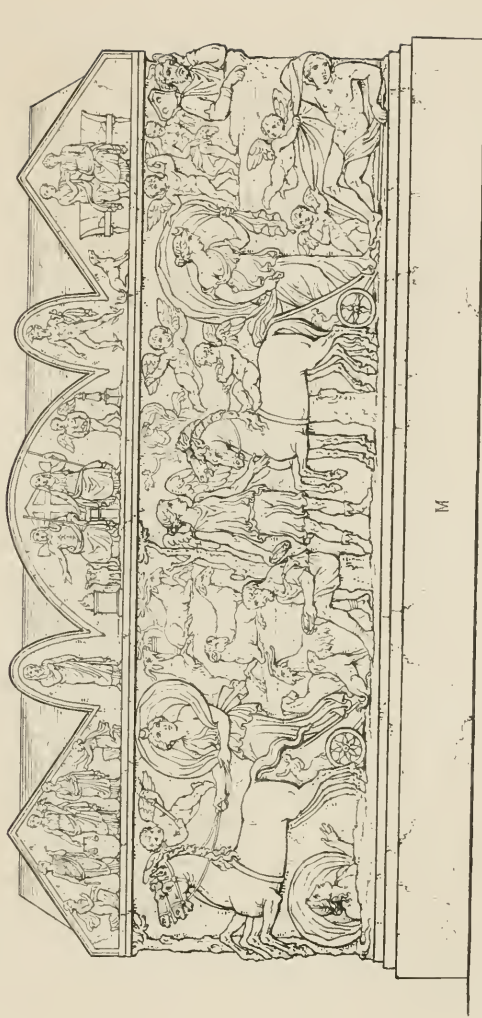
A Sarcophagus from the Museo Pio Clementino.

Published by H. Innes, Oct. 1, 1871.



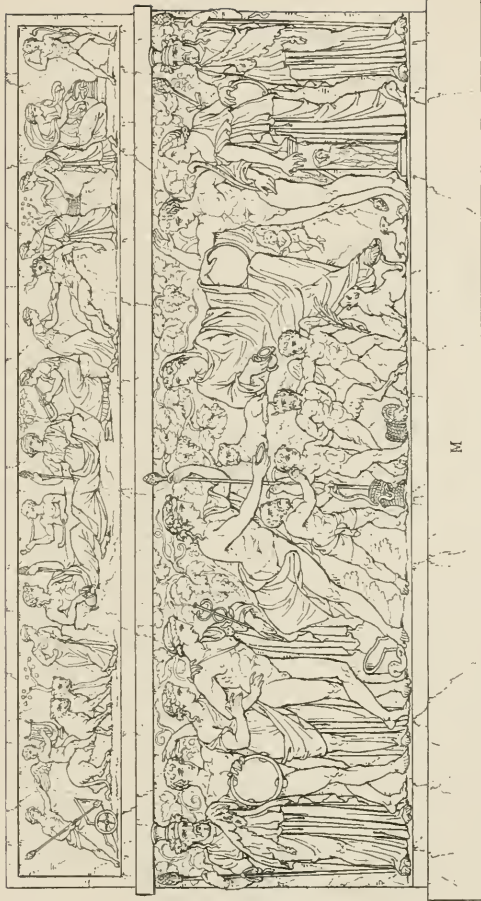
A Sarcophagus from the Museum Capitolinum.

Published by H. Moore, Dec. 1. 1871.



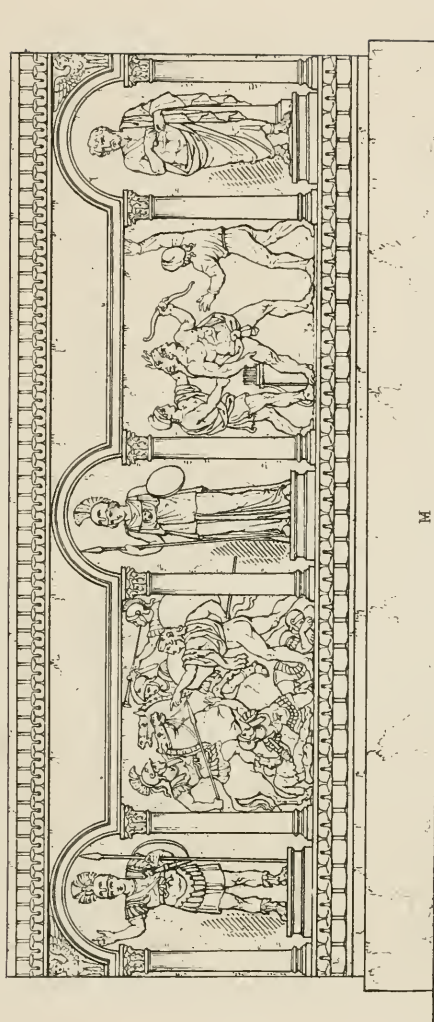
A Sarcophagus from the Museum Capitolinum.

Published by H. Mowbray, Oct. 1. 1891.



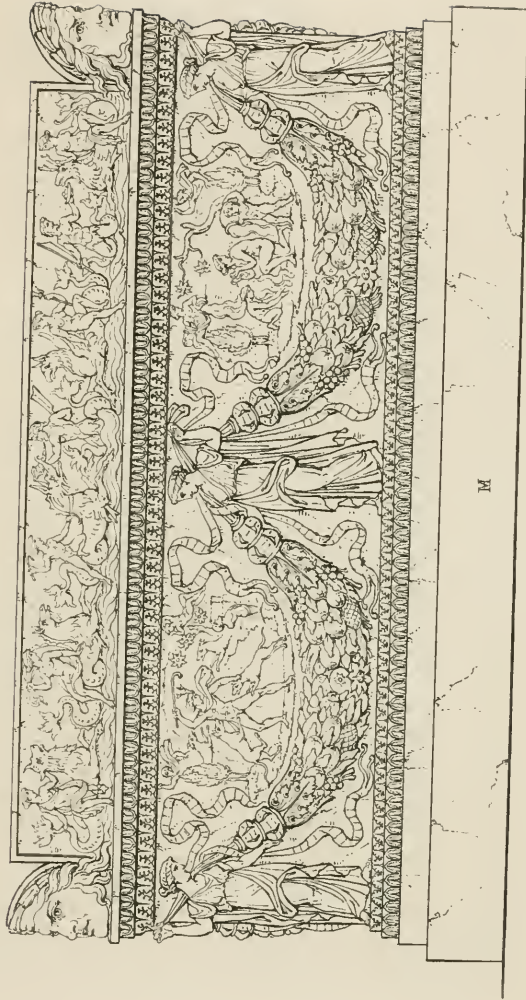
Asiarophaeus, from the Colonnade mythologique.

Published by H. Klotz, Paris, 1882.



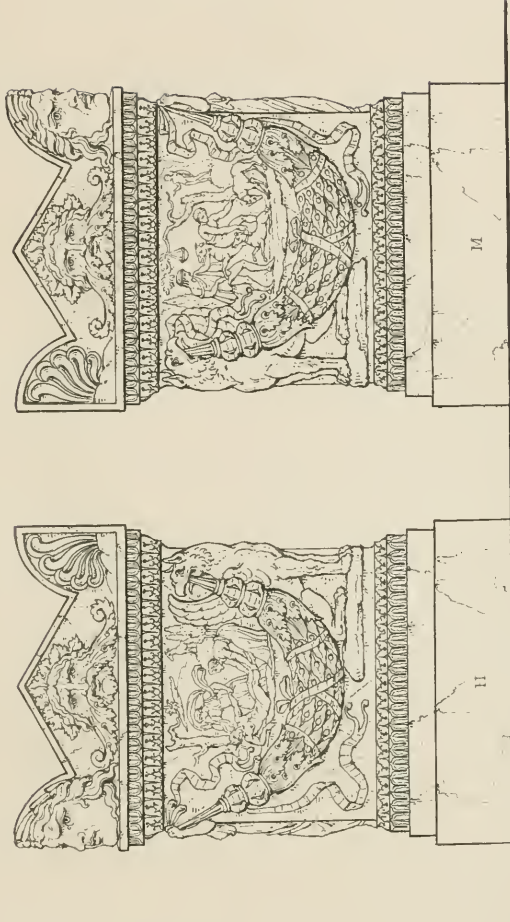
A Sarcophagus from the Museo Pio-Clementino.

Published by H. Moser, Oct. 1881.



A Sarcophagus from the Borghese Collection.

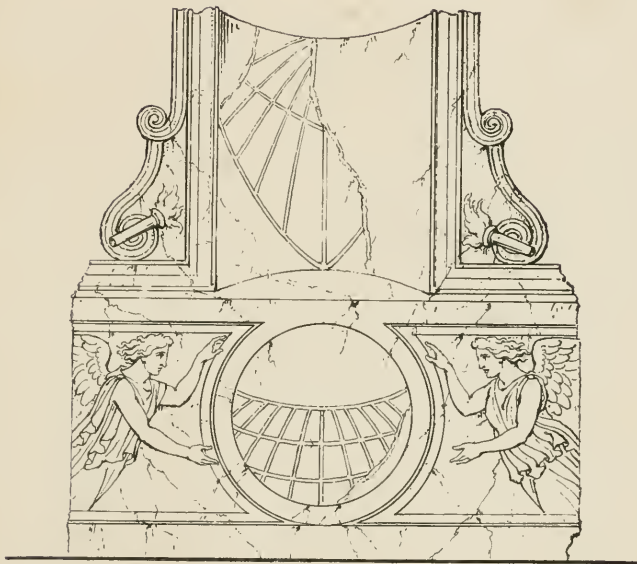
Published by H. Moser, Civ. Libr.



The Ends of the same Sarcophagus.

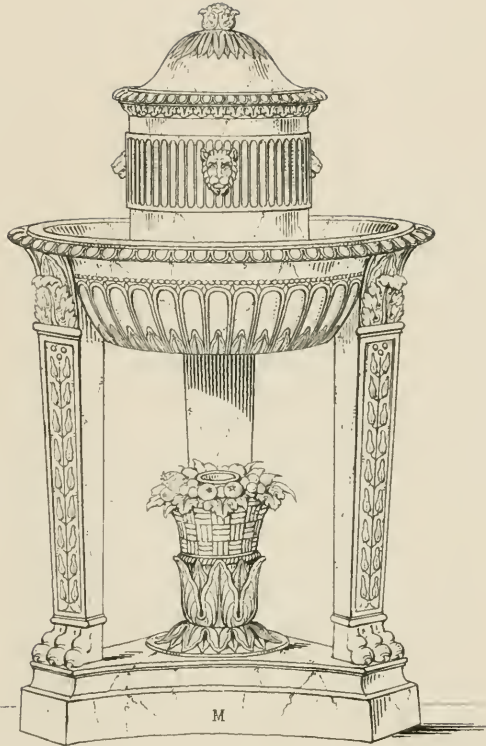
Published by H. Moore, 1891, p. 113.





An antique Sun Dial from Carlo Antonini.

Published by H. Messer & Co., Ltd.



Domestic Fountain, from Rocchegeani's Monumenti Antichi.

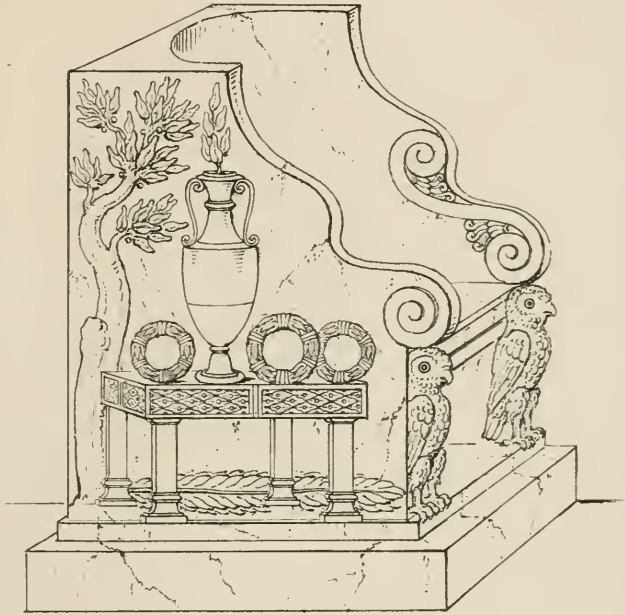
Published by H. Moore, Oct. 1. 1811.



An antique Puteal from Rocchegianini's Monumenti Antichi.

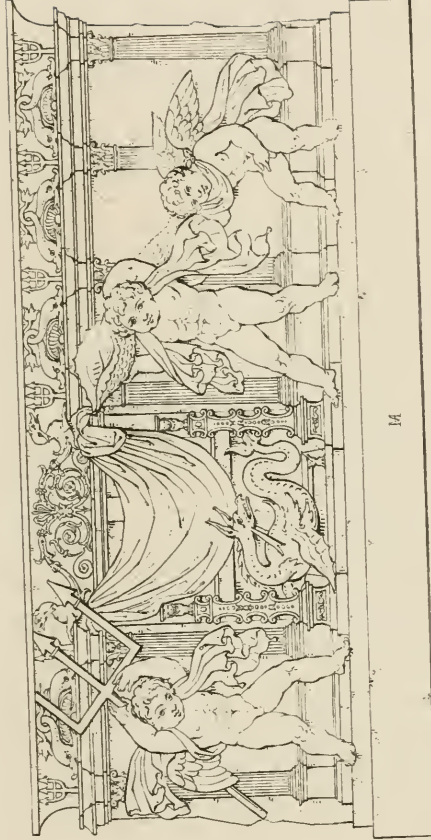
Published by H. Moser & Co. 1871.





A Marble Chair of the Gymnasiarch from Stuart's Athens.

Published by H. Moser, Oct. 1. 1851.



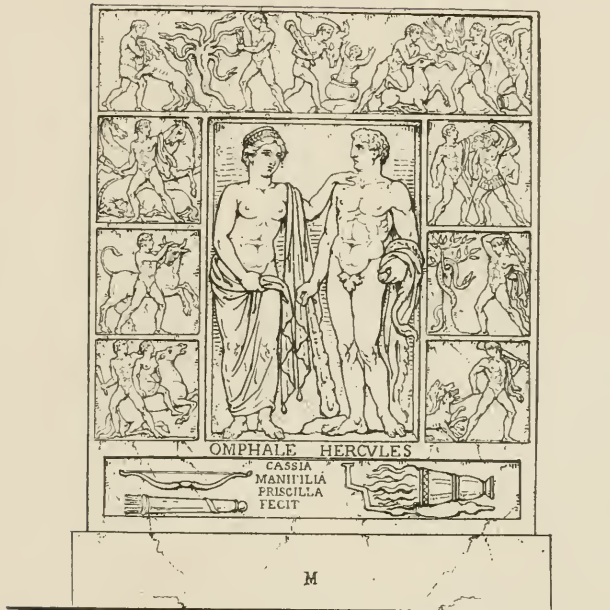
From Milan, Galerie Mythologique.

Published by H. Bosc, Oct. 1851.



From Millin, Galerie Mythologique.

Published by H. Moser, Oct. 1870.



From Millin Galerie Mythologique.

Published by H. Moitte, Oct. 1. 1800.

